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Five Directions in American Folklore

By RICHARD M. DORSON

The existing situation in American folklore studies may be summarized as follows. Folklore has produced a considerable impact on the American consciousness on two levels: the scholarly and the popular. However one may judge its accomplishments, a good deal of energy has been expended in the collecting, analyzing, and presenting of folk materials. As one result of folklore's unusual position, in being both a study and a means of entertainment, a partial merging of the two approaches has developed. On the one hand scholars of reputation write folk stories for children, the learned journals praise dubious popular collections, and folksingers on the concert stage dress up folksongs for urban audiences. On the other hand, the writers of folk juveniles have entered and engaged actively in the folklore societies, and some educators have followed the lay rather than the academic concepts of folklore. The untrained amateur wishes to secure respectability from the support of established scholars, and the scholar would like some of the money and publicity that go to the popularizer. He may spend years on a serious study and never get it published, then turn out a juvenile in three weeks which sells ten thousand copies. This lowering of standards has brought a sharp criticism of the whole science of folklore in America, and the serious folklorist today must defend and demonstrate the validity of his field.

That folklore studies are making a mark in American scholarship can be seen first of all in the major projects which have appeared in recent years. Funk and Wagnalls have published the first American encyclopedia of folklore. Charles Haywood has compiled a vast bibliography, of more than a thousand pages, devoted to American folk materials. The American Council of Learned Societies has regarded folklore as a sufficiently important tool for understanding the Russian mind to finance the translation of Sokolov's *Russian Folklore*. America's two leading folklore scholars have completed definitive studies of their special inquiries, Stith Thompson's *The Folktale* and Archer Taylor's *English Riddles in Oral Tradition*. These works, in spite of flaws, represent standard reference titles to be consulted by students in many fields, and transcend the bounds of purely folkloristic interest.

In the production of specialized studies, in the proliferation of folklore journals and of articles in other learned journals, in the

steady recording of folksongs in the field, and in the introduction of academic courses in folklore, one sees further evidences of the growth of scholarship. The range and variety of the books that the folklorist must keep up with are indicated in the December 1950 number of the *Southern Folklore Quarterly*, an exceptionally fine issue for folk criticism.¹ Twenty-one books are reviewed; they include field collections in Ozark folksong and in the complete lore of a Greek island, a library collection of early American printed tales, a biography of a frontier legendary hero, a survey of ballad scholarship, an anthology of world folktales, a documentary study based on the ritual origins theory, a literary study of a folk motif in medieval literature, books on folk music, folk dance, folk art, and children's games, two compilations of proverbs, two indexes of motifs, and an annotated bibliography. In addition to books, the up-to-date scholar must know the contents of the half dozen regular folklore journals and bulletins and sporadic issues by the Illinois, Wisconsin, North Carolina, Ozark and other folklore societies as well. Frequently the state historical society magazines contain articles on folklore; the *Vermont Quarterly* has recently introduced a department of folklore collectanea, the Summer 1950 issue of the *Arkansas Historical Quarterly* was exclusively devoted to folklore, and a recently compiled check list shows seventy-six articles on folk traditions appearing in *Minnesota History* between 1915 and 1949.² Some of the best folklore articles crop up in literary, philological, anthropological, educational, musical and other learned quarterlies.³

Ordinarily the products of scholarly research filter down to the public after a period of time in simplified form. In the case of folk studies the popular and the research movements proceed concurrently, and if anything the popular concepts have moved up and affected the academic with what Stanley Edgar Hyman has called the cult of the folksy.⁴ Even on his own ground the serious-minded folklorist must explain his purposes in endlessly collecting and annotating.

Out of the extensive activity and literature currently being generated by folklore enthusiasts, I suggest five lines of development as valid and promising for the future.

¹ Credit for the issue goes to Branford P. Millar, the acting book review editor.

² Bertha L. Heilbron, "North Star Folklore in Minnesota History: A Bibliography," *Western Folklore*, IX (October, 1950), 366-371.

³ The quarterly bibliography, "Folklore in Periodical Literature," which began in the *Journal of American Folklore* in the April-June, 1949, issue, has clearly shown this.

⁴ "The American Folksy," *Theatre Arts*, XXXIII (April, 1949), 42-45.

COLLECTING NEW AMERICAN MATERIALS

While many American collectors still search for the traditional forms of folk material gathered by their European predecessors, some recognize that the American scene has created its own special kinds of folklore. The tall tale replaces the fairy tale, the cowboy ballad elbows out the Child ballad, the Jonathanism pushes out the proverb. This native lore may be regarded under two heads, the lore of distinctively American groups, occupational or religious or regional, and the lore that falls into relatively new categories. For examples of folk groups of an American sort, we may cite the Mormons, miners, and college students. The Mormons represent one of the two original Christian churches to be founded on American soil (the other being Christian Science), and the Latter-Day Saints are united by the bonds of a religious fellowship that cut across all ethnic and geographic lines. In his study of *The Three Nephites*, Hector Lee has pointed out that Mormons of many different national backgrounds know Nephite legends which are unknown to non-Mormons in the same community.⁵ Although the saints' legends and religious folksongs collected by Austin Fife may follow forms that exist in the Old World,⁶ the total body of Mormon tradition comprises a new synthesis developed out of the American experience. Enough Mormon folk tradition has been collected to make possible Dr. Lee's analytic study on historical-geographical principles of a single Mormon legend.

Work groups formed by the great American industries generate lore that has only begun to be collected. Men who cut timber, herd cattle, drill oil wells, sail the Great Lakes, and run the railroads develop tales and songs shaped by American experience rather than importing tales from Europe. Among the extractive industries, mining is at present the best collected, and George Korson and Wayland Hand have demonstrated the stores of tradition possessed by coal, silver, gold and copper miners.⁷ But by and large the major occupa-

⁵ *The Three Nephites: The Substance and Significance of the Legend in Folklore* (University of New Mexico Publications in Language and Literature, Number Two, University of New Mexico Press, Albuquerque, 1949).

⁶ Austin E. Fife, "Folk Belief and Mormon Cultural Autonomy," *Journal of American Folklore*, LXI (January-March, 1948), 19-30; "Folk Songs of Mormon Inspiration," *Western Folklore*, VI (January, 1947), 42-52; "The Legend of the Three Nephites among the Mormons," *JAF*, LIII (January-March, 1940), 1-49; "Popular Legends of the Mormons," *California Folklore Quarterly*, I (April, 1942), 105-125.

⁷ Korson, *Coal Dust on the Fiddle* (Phila., 1943) and *Minstrels of the Mine Patch* (Philadelphia, 1938); Hand, "California Miners' Folklore," *California Folklore Quarterly*, I (January and April, 1942), 24-46, 127-153; "Folklore from Utah's Silver Mining Camps," *Journal of American Folklore*, LIV (April-June, 1941), 132-161; "The Folklore, Customs, and Traditions of

tional groups of American economic life remain uncollected; if we know the songs of lumberjacks, cowboys, and sailors, we still know little of their traditions—and who has collected from cab drivers, baseball players, dance bands, telephone operators, hospital nurses, and the thousand other “metiers” in modern America?⁸ And besides the lore of people with common jobs there is the lore of groups formed by age levels, as in the schools and colleges. The American college campus, as a self-contained community with its special customs, legendary professors, beer-bust songs, and initiation rites, deserves the attention of folklorists.⁹

Fresh types of folk material also offer incentives to American collectors. The tall tale of course has received much more emphasis in the New World than the Old, but we are beginning to perceive other distinctively American products resulting from the frontier environment, the friction of the foreign-born and native-born, and the growth of metropolises. Such genres as the local-history legend, the dialect story, and the urban folktale grow from these backgrounds; while the fabulous sports hero, the eccentric local character, and the glib-talking promoter undoubtedly possess universal counterparts, they especially reflect the American character.

Collecting along these lines cannot be regarded as far advanced, either by groups or by types, but a volume such as Korson's *Pennsylvania Songs and Legends* indicates the rewards of such an approach, in contrast with the repetitiousness of so much trivial collectanea in the journals. For the future the imaginative collector who explores the channels of American society, say in the vast uncharted area of labor lore, or in high school and college traditions, or in regional communities (and the Ozarks, Little Egypt, or the Upper Peninsula are not the only regions in the United States) can provide us with undreamed of insight into American life.

FOLKLORE AS A TOOL OF LITERARY ANALYSIS

The materials gathered by the folklore collector can throw valuable light on American literature. In *Mark Twain's America* Bernard DeVoto demonstrated that Clemens was not the frustrated artist depicted by Van Wyck Brooks but a native storyteller employing

the Butte Miner.” CFQ, V (January, 1946), 1-27; 153-178; “Songs of the Butte Miner,” *Western Folklore*, IX (January, 1950), 1-49.

⁸ Paul Sébillot in his *Légendes et Curiosités des Métiers* (Paris, 1895) recognized this type of tradition, which he found to be rich among the long established callings.

⁹ My article in the *American Mercury*, “The Folklore of Colleges” (March, 1950), 335-343, suggests some of these lines of inquiry.

a rich and highly developed folk tradition, the extravagant humor of the frontier. Now Richard Chase has placed Melville in the same tradition and reinterpreted *Moby Dick*, *Israel Potter*, and *The Confidence Man* in the context of Western and Yankee folk types.¹⁰ Chase relies too heavily on Constance Rourke, who in her brilliant *American Humor* first perceived the relationships of major American authors to our folk humor, but Miss Rourke dwelt exclusively on Down Easters and ringtailed roarers, and omitted supernaturalism and folk custom as folklore influences on literature; and even within her own limits she neglected the humor of local characters, recurrent anecdotes, wordplay, numbskull yarns, dialect stories, and urban wit. Still, Chase's achievement again dramatizes the use of folklore in discovering the fabrics of American letters.

Other revealing analyses have proved the debts of American writers to their folk environment. A proverb specialist informs us of the provenience of Franklin's aphorisms, which he finds were drawn largely from folk currency, while those sententious sayings invented by Poor Richard failed to gain proverbial status.¹¹ A Paul Bunyan expert demonstrates the incogruity of Bunyan as a folk symbol in Sandburg's *The People, Yes*; the poet writes of depression and misery within our urban industrial society, and then holds up the figure of a comic demigod deriving from a vanished frontier tradition as the hopeful myth of modern America.¹² A versatile folklorist points out the richness of New England folk custom and folk speech in Sylvester Judd's *Margaret*, hitherto read solely as a novel of transcendentalism.¹³

Recent studies of Joel Chandler Harris reveal both the naive and the intelligent approaches to folklore in literature. The book by Stella Brookes simply lists folklore motifs in the stories, in a pedestrian catalogue, while regarding the stories as the jovial expression of plantation life.¹⁴ At the same time two penetrating articles probe into

¹⁰ Richard Chase, *Herman Melville, A Critical Study* (New York, 1949). Melville's indebtedness to New England whaling tradition has since been pointed out by C. Merton Babcock, "Melville's Backwoods Seamen," *Western Folklore*, X (April, 1951), 126-133.

¹¹ Stuart A. Gallacher, "Franklin's *Way to Wealth*: A Florilegium of Proverbs and Wise Sayings," *Journal of English and Germanic Philology*, XLVIII (April, 1949), 229-251.

¹² Dan G. Hoffman, "Sandburg and 'The People': His Literary Populism Reappraised," *Antioch Review*, X (Summer, 1950), 265-278.

¹³ C. Grant Loomis, "Sylvester Judd's New England Lore," *Journal of American Folklore*, LX (April-June, 1947), 151-158.

¹⁴ Stella Brewer Brookes, *Joel Chandler Harris—Folklorist* (Athens, Ga.: University of Georgia Press, c. 1950). The eminent folklorists who have lent their names to the jacket blurbs might well regret their generosity. Compare her reading of the stories with the essays by Bernard Wolfe, "Uncle Remus

the deeper symbolism of the stories, and uncover their fierce and bitter satire. In Bernard Wolfe's reading, Brer Rabbit is a symbol of the slave's hatred of the white man; in that of Louise Dauner, the tales suggest an ironic myth of primeval man's struggle for survival. "Uncle Remus and the Malevolent Rabbit," Wolfe's essay, deserves careful attention as a case study in the possible revelations of social satire in folk literature; the violation of the inter-racial sex and dining taboos savagely pictured in the Brer Rabbit tales should shock sentimental school-teachers who read them as whimsical animal stories in darky dialect. Wolfe's article however shows the dangers of overplaying literary interpretation in disregard of folklore principles. The hypothesis that the Brer Rabbit cycle originated from that of Reynard the Fox via the Moors, and the view that plantation Negroes censored stories they told their masters, conflict with our knowledge of story-telling.

We still need to investigate many authors against their folk backgrounds and show (as I endeavored to do for Rowland Robinson and George Wasson) their wholesale use of folktales. James Hall, for example, in his *Legends of the West*, employs in a stilted literary form plots that contain oral elements. Most of the local colorists make some use of folklore but so do writers as diverse as Washington Irving and Thomas Wolfe, William Faulkner and James Thurber; a fine survey article by Sterling Brown, "In the American Grain," relates American writers to the tall-tale tradition, and others by Levette Davidson and Ernest Leisy suggest further links between folk and art literature.¹⁵ At least one major figure (whom I unfortunately excluded from *Jonathan Draws the Long Bow*) deserves reanalyzing in the manner of Twain and Melville. Nathaniel Hawthorne drew many themes and much local atmosphere from the sombre oral legends of New England. We can find direct evidence of Hawthorne's first-hand contact with such legends in his *American Notebooks*, in the passages where he describes a visit to Star Island. Natives told him about the ghost of one of Captain Kidd's men, "Old Babb," a treasure guardian; of an actual treasure hunt that went awry when one of the diggers spoke; of a little old woman ghost; of a cleft rock split asunder at the time of the Crucifixion.¹⁶ How thoroughly Hawthorne absorbed

and the Malevolent Rabbit," *Commentary*, VIII (July, 1949), 31-41; and Louise Dauner, "Myth and Humor in the Uncle Remus Fables," *American Literature*, XX (1948-49), 128-143.

¹⁵ Brown, *Vassar Alumnae Magazine*, XXXVI (February, 1951), 5-9; Davidson, "Folk Elements in Midwestern Literature," *Western Humanities Review* III (July, 1949), 187-195; Leisy, "Literary Versions of American Folk Materials," *Western Folklore*, VII (January, 1948), 43-49.

¹⁶ *Passages from the American Note-Books of Nathaniel Hawthorne*

these traditions, which belong to the main stream of New England township *Sagen*, one sees in his sketch "The Village Uncle," with its two character portraits of community storytellers. The descriptions of the wild sea-tales recited in the corner store or outside the boat-house capture perfectly situations that we know were repeated through all New England history.

Many such a day did I sit snugly in Mr. Bartlett's store, attentive to the yarns of Uncle Parker His figure is before me now, enthroned upon a mackerel barrel: a lean old man, of great height, but bent with years, and twisted into an uncouth shape by seven broken limbs; furrowed also, and weather-worn One of Uncle Parker's eyes had been blown out with gunpowder, and the other did but glimmer in its socket. Turning it upward as he spoke, it was his delight to tell of cruises against the French, and battles with his own shipmates, when he and an antagonist used to be seated astride of a sailor's chest, each fastened down by a spike nail through his trousers, and there to fight it out He dwelt with rapture on an interminable winter at the Isle of Sables, where he had gladdened himself, amid polar snows, with the rum and sugar saved from the wreck of a West India schooner. And wrathfully did he shake his fist, as he related how a party of Cape Cod men had robbed him and his companions of their lawful spoil, and sailed away with every keg of old Jamaica, leaving him not a drop to drown his sorrow Even now, I seem to see the group of fishermen, with that old salt in the midst¹⁷

Hawthorne's stories plainly show the conversion of the raw folk materials into the finished tales. In the *American Notebooks* Hawthorne set down numerous plot ideas that include many well known folklore motifs: the tree sprung from the staff of a famous man; a mysterious knocking in the bricked up doorway of an old house; flowers that bloom mysteriously on a lover's grave and are worn by his sweetheart; ghosts galore.¹⁸ Some of the ideas developed into short stories, shaped by Hawthorne's moral symbolism, into which the Puritan legends readily fitted. One thinks of "Young Goodman Brown," with its phantasmagoric witch revelry, or "The Gray Champion," based on the persistent legend of the regicide who would

(Boston and New York, c. 1910), 416-420, 438; *The American Notebooks by Nathaniel Hawthorne*, ed. Randall Stewart (New Haven, 1932), 261-262, 267.

¹⁷ "The Village Uncle," in *Twice-Told Tales* (Boston and New York, c. 1882), 353-354.

¹⁸ *Op. cit.*, 25 [staff], 24 [knocking], 39 [flowers], 24, 26, 292, 293, 333, 336, 416, 428, 438, 441 [ghosts]. The tradition of the staff-tree recurs in New England town histories.

reappear in time of crisis (a New England legend with a striking affinity to European traditions of the sleeping monarch),¹⁹ or "The Great Carbuncle," transmuting into a moral romance the White Mountain treasure tale of a precious stone. In episodes within his stories Hawthorne sometimes reveals a close acquaintance with folk belief, as in the dialogue in "Peter Goldthwaite's Treasure" referring to the popular notion of a compact with the devil. Young Peter Goldthwaite asks why his father concealed his money so carefully.

"What made him hide it so snug, Tabby?"

"Because he could not spend it," said Tabitha; "for as often as he went to unlock the chest, the Old Scratch came behind and caught his arm. The money, they say, was paid Peter out of his purse; and he wanted Peter to give him a deed of this house and land, which Peter swore he would not do."

"Just as I swore to John Brown, my old partner," remarked Peter. "But this is all nonsense, Tabby! I don't believe the story."

"Well, it may not be just the truth," said Tabitha; "for some folks say that Peter did make over the house to the Old Scratch, and that's the reason it has always been so unlucky to them that lived in it. And as soon as Peter had given him the deed, the chest flew open, and Peter caught up a handful of the gold. But, lo and behold!—there was nothing in his fist but a parcel of old rags."²⁰

Several well known motifs turn up here: the bargain the devil offers hoping to snare a human soul; the cursed house; the money from fairyland that withers at a mortal's touch. Hawthorne cleverly juxtaposes variant tales to show the alterations of folk tradition. In this story he may have been thinking of the celebrated New Hampshire legend of Jonathan Moulton's affair with the devil, which ended in Moulton's house and all his treasure being burned to the

¹⁹ Notice the closing words of the story, which read like direct oral tradition. "I have heard, that whenever the descendants of the Puritans are to show the spirit of their sires, the old man appears again. When eighty years had passed, he walked once more in King Street. Five years later, in the twilight of an April morning, he stood on the green, beside the meeting-house, at Lexington, where now the obelisk of granite, with a slab of slate inlaid, commemorates the first fallen of the Revolution. And when our fathers were toiling at the breastwork on Bunker's Hill, all through that night the old warrior walked his rounds."

For the Returning Hero in tradition, see Jacob Grimm, *Teutonic Mythology*, tr. from the 4th edition by James S. Stallybrass (London, 1883), Vol. III, pp. 951-962.

²⁰ In *Twice-Told Tales*, op. cit., 440. A discussion and references to devil-contract tales are in G. L. Kittredge, *Witchcraft in Old and New England* (Cambridge, 1929), 206, 239-243.

ground.²¹ We know that somber legends immediately set Hawthorne's creative fancy working; hearing of Sam Patch and his fatal leap over Genesee Falls, he commented, "Methinks I could frame thereon a tale with a deep moral."²² Not the eccentric humor of the Patch saga but its dark tragedy appealed to him; as Twain and Melville drew from Western tall-tale lore, so did Hawthorne from the other major strand of native tradition, the spectral legend.

FOLKLORE AS A TOOL OF CULTURAL HISTORY

Social and cultural historians have lagged behind the literary historians in appreciating the potentialities of the folklore approach, but the last few years however have seen the wedge enter. In a notable contribution to American historiography, Theodore Blegen in *Grass Roots History* (1947) defined a concept of folk-cultural history in which oral and material folk tradition played an important role. Dean Blegen attacked the overemphasis by American historians on national affairs and general issues to the neglect of the regional and local pattern of daily life. The "grass-roots historian" should examine the traditional culture of ordinary people if he would comprehend the total history of a democratic society, and to this end he must inquire into popular literature, folk speech, games and recreations, and all manner of folk customs and practices.

The broad program laid down by Dean Blegen remains to be filled in by monographic studies. To date the outstanding synthesis of American history and folklore falls within another approach; Dixon Wecter's *The Hero in America* skilfully explored the myth-making faculty of the American mind which had reworked Franklin into the legend of Poor Richard, Lincoln into the Log-Cabin Savior, Daniel Boone into the Trail-Blazer. The recent analysis of myths about the West by Henry Smith, *Virgin Land*, traces the evolution, or degradation, of the Wild West hero in fact and fiction, from Boone and Natty Bumppo to Buffalo Bill and Deadeye Dick. Merle Curti in *The Growth of American Thought* throws out a number of suggestions for uncovering popular attitudes and ideas in folk and folksy literature. Negro folksongs reveal a hidden resentment of the whites; cowboy songs disclose quite sentimental emotions toward home, mother, and sweetheart, in contrast to the general belief of cowboy roughness; the Yankee plays of the nineteenth century demonstrate

²¹ See my *Jonathan Draws the Long Bow* (Cambridge, 1946), 52-53, 206-207.

²² Hawthorne, "Rochester," in *Tales, Sketches and Other Papers* (Boston and New York, c. 1883), 17-18.

in their central folktyle a growing spirit of brash nationalism; *True Story Magazine* shows very clearly the ordinary American's dedication to the cult of success.²³ These major studies of American cultural history have begun to explore the mythology of American hero-worship²⁴ and other national attitudes, for which folklore and popular literature supply the main sources.

The possibilities for further interpretation in the folklore approach to history appear highly promising. Three key concepts in American historiography—the unique influences of the frontier, the continuous impact of immigration, the rise of the common man—all closely impinge on the materials collected by folklorists. Most has been done with Turner's frontier thesis to show how the spirit of American braggadocio and defiant equalitarianism on the frontier finds oral expression in tall tales and comic demigods (as Mody Boatright most recently has pointed out). Very little has been done to examine the acculturation process of the immigrant, although the story of immigrant reaction to and action upon the native scene can be understood in good part by observing the adaptation of folk tradition to the new environment. Dialect stories and racial jests, for instance, illustrate the fumbles of immigrants confronted with baseball games and big cities. The new interest of social historians in the ideas and attitudes of the "common man" leads directly into folk materials, which furnish an archive of popular belief, prejudice, humor, and credibility.

For a concrete example of folklore's value to the cultural historian, Cotton Mather's *Magnalia Christi Americana* may serve as a case in point. The *Magnalia* is both a history and a source of history by virtue of the closeness of its author to the events he describes and his own outspoken personality. Conventionally it is regarded as a literary rather than an historical work because of its highly personal style and often extraordinary statements and opinions. But actually the *Magnalia* accurately records folklore concepts which permeated the mind of seventeenth century New England when the intellectuals shared with the folk an acceptance of the supernatural. We find throughout the *Magnalia*, and especially in Book Six, the doctrine of special providences whereby God punished sinners and rescued the

²³ Merle Curti, *The Growth of American Thought* (2nd ed., New York, c. 1951) 489-491, 420, 698-699; see index for "Folk art," "Folk culture," "Folk literature," "Folk lore and proverbs," "Folk music."

²⁴ Marshall Fishwick has been examining Virginia's founding fathers from this point of view, see his very interesting study of the heroic myth surrounding George Washington, in the *Virginia Magazine of History and Biography*, LIX (January, 1951), 51-71, "Virginians on Olympus. IV. George Washington, Americas First Demigod."

faithful by manipulating the events of daily life; the beliefs in witchcraft and diabolism inherited from fifteenth century theologians; old notions of death warnings and evil portents and ghosts; accounts of Indian sorcery and shamanism. The convergence of the two streams of English and Indian supernaturalism, reinforced by the terrors of the wilderness, finds no sharper record than the pages of Mather's ecclesiastical history. Consider this passage, from the biography of John Eliot, describing Indian preternatural ideas.

They believe that when any good or ill happens to them, there is the favour or the anger of a god expressed in it; and hence, as in a time of calamity, they keep a *dance*, or a day of extravagant ridiculous devotions to their god; so in a time of prosperity they likewise have a *feast*, wherein they also make presents one unto another. Finally, they believe that their chief god (*Kautantowit*) made a man and a woman of a *stone*; which, upon dislike, he broke to pieces, and made another man and woman of a *tree*, which were the fountains of mankind; and that we all have in us immortal *souls*, which, if we were godly, shall go to a splendid entertainment with Kautantowit, but otherwise must wander about in restless horror for ever. But if you say to them any thing of a *resurrection*, they will reply upon you, "I shall never believe it!" And when they have any weighty undertaking before them, it is an usual thing for them to have their assemblies, wherein, after the usage of some diabolical rites, a devil appears unto them to inform them and advise them about their circumstances; and sometimes there are odd events of their making these applications to the devil. For instance, it is particularly affirmed that the Indians, in their wars with us, finding a sore inconvenience by our dogs, which would make a sad yelling if in the night they scented the approaches of them, they sacrificed a dog to the devil; after which no English dog would bark at an Indian for divers months ensuing. This was the miserable people whom our Eliot propounded unto himself to teach and save!²⁵

The close parallelism between the Indian and English views on providences, creation myths, and traffic with the devil, deeply irritates Mather, who is quite willing to credit the savages with darkly occult powers while denying them any Christian virtues. Mather half believed that at bottom of the Salem witchcraft outbreak lay the black magic of the powaws.²⁶ But English folklore in turn operated on Indian relations. Proof that the Indians were plotting King Philip's War was provided by an English folk test

²⁵ *Magnalia Christi Americana* (2 vols., Hartford, 1853-55), I, 559-560.

²⁶ *Ibid.*, II, 620.

equivalent to the modern lie detector test. An informer revealed the plot; shortly after he was found murdered; a suspect was compelled to touch the corpse, whereupon blood issued from the wound; thereupon his guilt was established and the informer's story supported.²⁷ One cannot understand Puritan-Indian relations in the seventeenth century without comprehending the power such folk ideas exerted over public opinion, and the *Magnalia* efficiently documents this influence of folklore upon history. The folklorist can compile an extensive list of the folk beliefs current in colonial America by working through the *Magnalia*.

FOLK ART AND FOLK MUSIC

When cultural historians began to turn their attention to the arts in America—as in the History of American Life series—they applied the European canons of painting, sculpture and classical music to the American product and found the results disappointing. Gradually, perhaps influenced by the continental interest in peasant arts and crafts—the German *Volkskunde*—American art historians, composers and folklorists have dug into the lowly grass-roots forms of aesthetic endeavor, and scrutinized the works of whittlers, carvers, tinsmiths, fiddlers, and folksingers who possessed no selfconscious sense of artistic destiny but simply a genuine feeling for their job or talent. This new conception of the popular arts peculiarly fits the climate of a democratic society with its notion that the arts belong to the many instead of the few.

Constance Rourke led the way with her unfinished inquiry into *The Roots of American Culture* (1942) which presented sketches of Shaker art, unknown folk painters, and early native musicians, as part of her general thesis that America has produced works of art on the folk level and within native forms. Two impressive volumes have recently bolstered her thesis, Jean Lipman's *American Folk Art in Wood, Metal and Stone* (1948) and Holger Cahill's *The Index of American Design* (1950), illustrating by picture and text the vast collection of American handicraft art which Miss Rourke had herself once helped edit. The degree of interest aroused by "folk art" appears in the spirited symposium in *Antiques* where sixteen experts with varying views state their answers to the question, "What is American Folk Art?"²⁸ The definitions ranged from Jean Lipman's

²⁷ Ibid., II, 559-560. For a discussion of the bleeding-corpse test see Sir Walter Scott's *Minstrelsy of the Scottish Border*, ed. T. F. Henderson (Edinburgh and London, 1902), Vol. III, pp. 241-245.

²⁸ *The Magazine Antiques*, LVII (May, 1950), 355-362. A fuller statement of Drepperd's view is in *American Heritage*, n.s. I (Summer, 1950), 45,

orthodox position that such art lies in the products of native craftsmen and "primitives"—cigar-store figures, weathervanes, ship and carousel carvings—to Carl Drepperd's contention that such forms represent merely the vestiges of European craft traditions and John Kouwenhoven's assertion that the true genius of democratic popular art finds its expression in the gadgets and home-made machines devised by American mechanics and tinkerers. According to Kouwenhoven's challenging thesis, the great museum of American "vernacular art" lay in the United States Patent Office, until its collection was dispersed in 1926, but the art still flourishes in "hot rods" and home-made radios. In the field of folk painting James T. Flexner denies the existence of a truly autochthonous art independent of European models. Yet, undaunted, the museums and galleries gather and exhibit what they describe as native folk art. The Brooklyn Museum presented a provocative showing of "American Folk Sculpture" in the fall of 1949, which included such unconventional objects as carved pipe bowls, hunters' decoys, and weather vanes. Robert Coates, writing in the *New Yorker*, singled out for praise

the carved-wood figure of Colonel Sellers, of Mark Twain's "The Gilded Age," that once advertised an apothecary's shop in Sellersville, Pennsylvania, and the painted wooden statuette of a manacled felon that in the early nineteenth century grimly graced the entrance of the prison in East Greenwich, Rhode Island . . . and the oddly lovely and loopy little "Mermaid," done as a garden decoration, in which the maker's sensitiveness of perception transcends the slight awkwardness of execution.²⁹

And the Fenimore House at Cooperstown, New York, now houses a varied American folk art collection "created with brush, mallet, shears, needle, knife and chisel," and visitors can see quilts and bed covers, a merry-go-round peacock and a barley fork, and similar utilitarian objects that display a grace and flow of line.³⁰

Interest in American folk music has passed beyond the stage of definition and collection to that of cultural interpretation—not in the old beaten problem of ballad variation which concerns only the folk-song specialist, but in suggestive attempts to relate folk music to American life. Four fruitful approaches are offered in recent articles.

Folk music in the United States has developed into sophisticated,

and n.s. II (Autumn, 1950), 56-57: "Folk Art? Pioneer Objects? Or Just the Preliminary Steps in Converting Luxuries into Staples?"

²⁹ Robert M. Coates, "The Art Galleries: Whittlers and Carvers," *New Yorker*, XXV (November 12, 1949), 110.

³⁰ Louis C. Jones, "The Folk Art Collection," *Art in America*, XXXVIII (April, 1950), 109-124.

peculiarly American musical forms: specifically, Negro folksong has produced modern jazz. This argument, as worked out by Dan Hoffman and Charles E. Smith, suggests that Negro blues songs provided a simple but subtle rhythmic style appealing to the modern American temperament, and that in the decades after the Civil War this vocal music became transmuted into an instrumental music. Whether jazz can properly be called "folk music" does not alter the theory that it has grown from folksong.³¹

Some musicological scholars with a knowledge of folksong are investigating the folk elements in the history of popular songs of the music hall, cabaret, and family parlor. Hans Nathan's analysis of the verbal and musical idioms in "Dixie," showing their borrowed motifs, illustrates this type of inquiry.³²

The way in which folk music has stimulated the creative impulses of American composers, in a manner comparable to the use of folk literature by American writers, has been admirably treated in an article by Paul Moor, "In Search of a Native Muse."³³ Recognizing that American composers must work in a cultural vacuum, or borrow international forms, from the lack of a direct folk heritage, Moor suggests that they become familiar with cowboy and lumberjack and Negro balladry, thus providing a national musical meeting ground for composer and audience. He points to the success of Roy Harris, Aaron Copland, and Charles Ives in utilizing traditional American melodies in their contemporary compositions. Copland, for example, reworked the old American comic ballad "On Springfield Mountain" into a sober, dignified theme in "A Lincoln Portrait."

Finally American folksongs can be interpreted as socio-cultural documents that give insights into American life not available in other sources. Russett Ames makes this point in his essay on "Protest and Irony in Negro Folksong," saying that "Volumes of sociology often express less of American life than a few blues songs do."³⁴ As in the Brer Rabbit tales, the hidden tensions of Negro resentment find an oblique expression in folk music, whose texts often conceal subtle hints of rebellion and searing criticism of white society. Folksongs do record popular emotions and attitudes, and their contents are certainly as deserving of study as their textual and musical changes.

³¹ Dan G. Hoffman, "The Folk Art of Jazz," *Antioch Review*, V (Spring, 1945), 110-120; Charles E. Smith, "Folk Music, the Roots of Jazz," *Saturday Review of Literature*, July 29, 1950, pp. 35-36, 48.

³² Hans Nathan, "Dixie," *Musical Quarterly*, XXXV (January, 1949), 60-84.

³³ *Theatre Arts*, XXXIII (June, 1949), 40-41.

³⁴ *Science and Society*, XIV (Summer, 1950), 193-213.

FOLKLORE IN EDUCATION

The stir that folklore has created in the entire American educational curriculum, from kindergarten to graduate school, can be seen in the flow of articles now appearing under such titles as "Folklore as a Foundation in Public School Education"; "Pennsylvania Folklore Stirs Interest in History in Elementary Schools"; "Folktales for International Understanding"; "The Use of American Folk Music in the Schools."³⁵ *Time Magazine* recognized the trend with a news item headed "More Fun than Arithmetic: Denver's Course in Folklore."³⁶ A recent survey showed the growing number of introductory courses and even entire curricula in folklore in colleges and universities.³⁷

The educational values in folklore offer fresh opportunities to teachers, and at the same time are capable of gross misuse by the uninformed. A case can be made for teaching folklore in the grade schools, but there is all the difference between the persuasive arguments of a skilful scholar like Dorothy Howard and the naive sentimentality of Elizabeth Pilant. If folklore for children is perverted into saccharine or chauvinistic matter, as in most folk juveniles, it will do more harm than good. In an able article Dr. Howard suggests some practical ways in which the grade school teacher may employ children's folklore as a bridge leading into regular schoolwork. Folktales can serve as models for original composition; rhymes, jingles, and play-party games as an entry into poetry; folk objects as materials for museum collecting or actual craft work.³⁸ But note that Dr. Howard's suggestions all employ the folk-knowledge already possessed by the child and do not propose to stuff him with artificial folklore.

The arguments for teaching folklore in the grade and high schools emphasize the concept of cultural continuity with family and neighborhood, which the alien curriculum of the classroom destroys. Burl Ives makes this point well from his own experience in being taught music.

I believe that if folk songs were stressed more by parents and teachers, our children would be unchained from the formalism which dominates music in so many homes and schools. One of my most vivid boyhood recollections

³⁵ *Tennessee Folklore Society Bulletin*, XVI (March, 1950), 1-24; *Pennsylvania School Journal*, (October, 1950), 55-56; *Peabody Journal of Education*, XXVII (September, 1949), 90-93; *Tennessee Musician*, II (September-October, 1949).

³⁶ *Time*, LII (November 29, 1948), 52.

³⁷ R. M. Dorson, "The Growth of Folklore Courses," *Journal of American Folklore*, LXIII (July-September, 1950), 345-359.

³⁸ "Folklore in the Schools," *New York Folklore Quarterly*, VI (Summer, 1950), 99-107.

is of the gaunt old music teacher at our Hunt City Township School in Southern Illinois. She demanded that we sing *The Blue Danube* to the words, "The birds go twee, twee, twee—" We were a bunch of dirtyfaced, barefooted, torn-pantsed ragamuffins, but even if we weren't, we would have hated Vienna with its twittering birds. My schoolmates probably avoided music from that time on, but fortunately my Grandmother White introduced me to Barbara Allen.³⁹

The consciousness of possessing family cultural roots helps to improve parent-child and grandparent-grandchildren relationships. The insights of the child into the community are increased by his appreciation of local customs, crafts and "characters."⁴⁰ The endeavor of the teacher to acquaint the student with the life and ideas of other regions and other nations gains sharper attention when folk materials are used as illustrations. (Gertrude Boyd looks at folktales in this light, as revealing different cultural traits in their styles: the Celts are imaginative, the French sophisticated, the Germans serious, the Russians violent.)⁴¹ Specifically, recorded folksongs dramatize American history and geography with a new vividness, and William Tyrrell has mapped out a series of topics with pertinent recordings that illustrate the colonial and Revolutionary scenes, the westward movement, transportation and occupations, and other main themes of the nation's history.⁴² Discussion might proceed after playing a record, say "Jefferson and Liberty," or "The Hunters of Kentucky," to contrast the shades of Jeffersonian and Jacksonian democracy. Or the record could be played following a lecture to highlight some point; the ballad of Jim Fisk could suggest the atmosphere of the Robber Baron period.

On the college level still different concepts govern the acceptance of folklore into the curriculum. Proponents of the folklore course point to the extensive bibliography of field collections and scholarly studies, to the techniques of collecting and of comparative analysis, to the theories of origins, functions, and migrations, as reasons for giving it an academic status. They deny the charge that such a course merely provides entertainment, and assert that the materials and study of folklore yield new insights into culture, literature, history, and music. The methods of teaching folklore to undergraduates still

³⁹ "Notes from my Song Bag," by Burl Ives as told to Arthur D. Morse, *Parents' Magazine*, XXV (October, 1950), 40, 125.

⁴⁰ Paul Brewster discusses such ideas in "The Folklore Approach in School Teaching," *School and Society*, LXXIII (February 10, 1951), 85-87.

⁴¹ "Folk Tales for International Understanding," loc. cit.

⁴² William G. Tyrrell, "Musical Recordings for American History," *Social Education*, XII (May and November, 1948), 213-218, 309-313.

lie in the formative stage,⁴³ although a tendency to standardize the introductory course, building it around the major categories of folk materials, can now be observed. Tremaine McDowell has suggested that folklore be incorporated within the American Studies curriculum and assist in illuminating the record of American culture.⁴⁴ The Indiana University program, the most ambitious to date and the only one culminating in the doctor's degree, groups together courses in several fields that impinge on folklore, such as sociology, anthropology, and literature. One of the questions in the future of folklore studies concerns this point, whether folklore shall stand as an independent discipline or simply as an adjunct to existing fields. To my mind the folklorist should be well acquainted with related disciplines, but in or out of other departments he plays a separate and distinctive role. One of the most fruitful areas for folklore development in the United States lies in the sphere of education; there is pressing need for intelligent compilations of source readings, for surveys and handbooks and comprehensive guides to the subject which will serve as useful manuals for teacher and student.

* * * * *

In sum, the promising avenues for folklore scholarship in this country lie in a middle ground between cheap commercialization and unimaginative pedantry, and, in political terms, between propagandistic exploitation on the left and romantic chauvinism on the right. The record shows that, in spite of much aimless and undigested collecting, folklore is moving toward definite goals, and has already made a contribution to the study of American culture and to theories of American education.

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⁴³ Philip D. Jordan, "Use of Folklore in History Teaching," *American Heritage*, III (April, 1949), 48-51, gives a case example for American history.

⁴⁴ "Folklore and American Studies," *American Heritage*, II (April, 1948), 44-47.

The Legend of Nellie MacQuillie

By PAUL FRAZIER

About 1750, Nellie MacQuillie, a Scotch lass of eighteen, came with her family to eastern North Carolina as a colonist. She was very beautiful, slender and dark haired. She had a very fair complexion. She settled in the central part of what is now Duplin County, several miles from the coast.

The Indians then lurked in the dense swamps and woods. But they did not deter Nellie from going for a walk with her bird dog every evening, just as the mist began to thicken near the swamps not far from her home.

One soft spring evening when the mists were growing very thick, Nellie was murdered, scalped by an Indian as she walked with her faithful bird dog near a small stream which flowed into a nearby swamp. Her dog was killed also.

Still when the April mist is dense near that stream, Nellie MacQuillie appears with her faithful dog. She always wears the white, lacy dress she wore when she was murdered. Carrying her head under her arm, she slowly and silently walks along the wooded bank of the brook which bears her name. And at that time the water is red, suggesting her blood which was once in the stream; however, fallen bay leaves and perhaps certain other forms of decaying vegetation account for this.

This legend is commonly known in the area in which it is supposed to have happened, according to my informant, Franklin Quinn, of Duplin County, North Carolina.

University of Kentucky

Lexington, Kentucky

Bugle Calls

By HANS SPERBER

Whoever has been in the services or has listened to the description of army life given by returning soldiers is familiar with the fact that bugle calls have been made into ditties by providing them with a text—thus the well-known:

Soupy, soupy, soupy, without a single bean;
Coffee, coffee, coffee, without a speck of cream;
Porky, porky, porky, without a streak of lean.

and the:

You can't get 'em up,
You can't get 'em up,
You can't get 'em up in the morning!
You can't get 'em up,
You can't get 'em up,
You can't get 'em up at all.

Perhaps not everybody will agree that these "lyrics" ought to be considered a legitimate object of folkloristic studies. But since anonymity, mass appeal, oral transmission, and popularity of contents are more secure tests of folk poetry than is literary value, there can be no doubt that these products have a claim to the attention of the folklorist. So far as I know, this claim has never been recognized in either theory or action, and I am personally convinced that it is high time to do something about it.

As a modest contribution which I hope will stimulate interest in the topic, I should like to point out that in America this literary species was developed at least as early as the Civil War. In his war reminiscences *Down in Dixie*, S. P. Allen has this to say:

The roll was called at reveille, drill, retreat, and tattoo.
The boys had 'words set to music' for nearly all the calls.
The breakfast call was rather inelegantly expressed when infantry and cavalry troops were camped close together.
The foot soldiers, not having horses to groom and feed, had their breakfast the first thing after reveille. Then they would stand around, and as the cavalry buglerboys would sound the breakfast call after stables, the heroes of the knapsack would chorus:

'Go and get your breakfast
Breakfast without meat.'

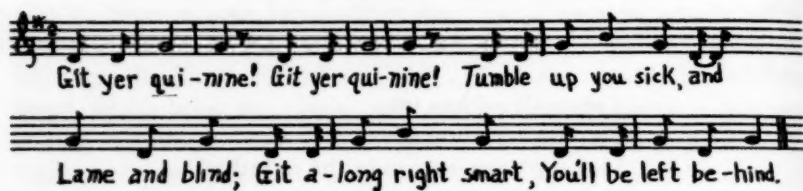
But a cavalry poet tried his hand, and after that whenever

the infantry fellows shouted the above at us to the tune of the breakfast call, we all joined in the refrain:

'Dirty, dirty doughboy,
Dirty, dirty feet.'¹

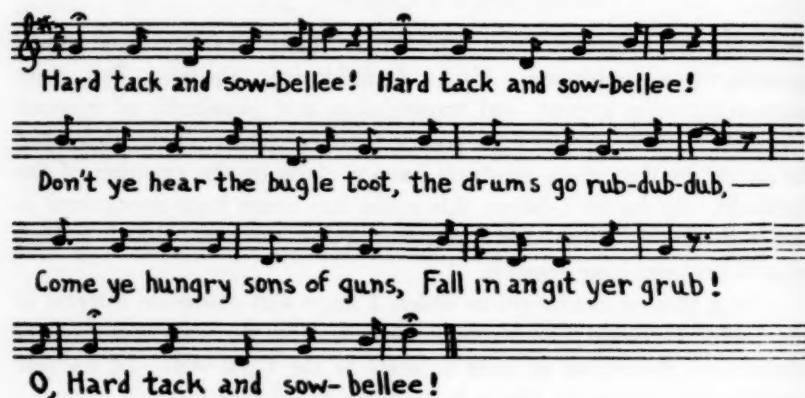
A richer source is that remarkable description of soldier life, *Corporal Si Clegg and His Pard*, by Wilbur F. Hinman,² whose examples offer the notes as well as the text.

SICK CALL



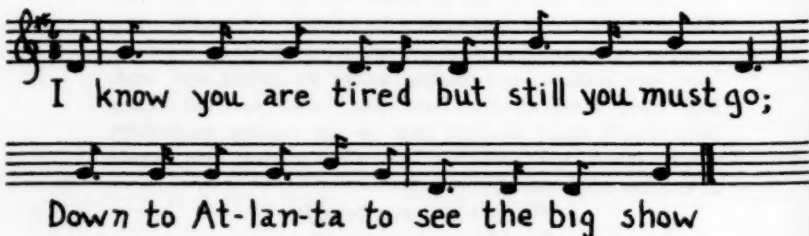
Git yer qui-nine! Git yer qui-nine! Tumble up you sick, and
Lame and blind; Git a-long right smart, You'll be left be-hind.

THE CALL TO BREAKFAST



Hard tack and sow-bellee! Hard tack and sow-bellee!
Don't ye hear the bugle toot, the drums go rub-dub-dub, —
Come ye hungry sons of guns, Fall in an' git yer grub!
O, Hard tack and sow-bellee!

ATTENTION

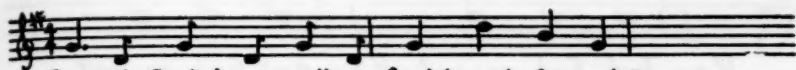


I know you are tired but still you must go;
Down to At-lan-ta to see the big show

¹ S. P. Allen, *Down in Dixie* (Boston, 1893), pp. 172-3.

² Wilbur F. Hinman, *Corporal Si Clegg and His Pard* (Cleveland, 1889), pp. 300, 332, 430, 604.

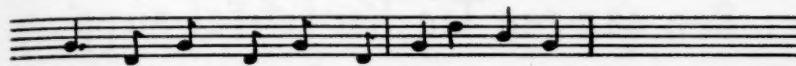
GO TO BED



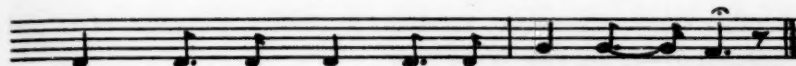
Say, oh Dutch-y, will ye fight mit Si-gel?



Zwei glass o' lager. Yaw! Yaw!! Yaw!!!



Will ye fight to help de bully eagle?



Schweit-zer-kase und pret-zels, Hurraw!-raw Raw!

For the benefit of those who might not be familiar with "Sigel" (General Franz von Sigel), it ought to be mentioned that he was a refugee of 1848 who later as a general in the Federal Army seems to have been very popular among his co-nationals. The boast, "I fights mit Sigel," became widely known as the refrain of a war poem.³

There is, of course, no reason to believe that similar verses did not exist before the Civil War. A positive indication that they did is offered by Mrs. Vielé:

Garrison life, in the phase that I saw it, was very pleasant. Each hour was marked by some peculiar military signal. At daybreak 'reveille' sounded musically on the drowsy ear; then came the 'sick call,' especially agreeable to 'Old Soldiers!' Then the dulcet airs of 'peas upon a trencher,' or 'roast beef,' summoned the soldier with fife and drum, to his frugal repast of 'junk' and hard bread. Guardmounting, morning and evening drill, parade, and finally tattoo, systematically divided the day, without rendering it monotonous.⁴

Like popular literature in general, bugle-call texts as a species are as international as the private soldier's problems and "beefs." The modern American mess call, "Soupy, Soupy, Soupy," is very close in spirit to the German:

³ Quoted by John Truesdale in *The Blue Coats* (Philadelphia, 1867), p. 312.

⁴ *Following the Drums A Glimpse of Frontier Life* (New York, 1858), p. 221.



Kar-tof-fel-supp', Kar-tof-fel-supp',

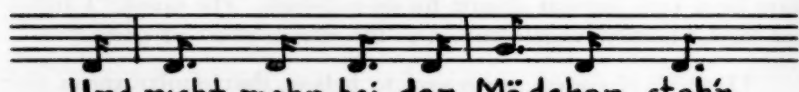


Den gan-zen Tag, Kar-tof-fel-supp'.

Another German example, furnished by Professor August Mahr and Professor Wolfgang Fleischhauer, is:



Sol-dat-en soll'n nach Haus-e geh'n



Und nicht mehr bei den Mädchen steh'n.



Der Haupt-mann hat's gesagt

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Southern Illinois Phantoms and Bogies

By JESSE HARRIS and JULIA NEELY

In the Illinois Ozarks, the Bogey or Bogey Man is called the Booger or the Booger Man. A relatively harmless sprite, its principal function seems to be that of frightening children and credulous grown-ups. A local saying goes, "The Booger Man will get you if you don't watch out." This mysterious character is often heard, but only rarely seen.

Parents, even in this age of advanced child psychology, sometimes conjure up a bogey to quiet obstreperous children. In St. Clair County, a mysterious character called "Nigger Lou" serves this purpose.¹

"Nigger Lou" is the household's invisible family member in many German homes. When the children get a little rowly, the father sneaks upstairs. He disguises his voice and says, "Nigger Lou will get you if you're not good."

"Old Money" served in a similar capacity in another locality. "The neighborhood children," says the informant,² "were always afraid of this place because we had been told that 'Old Money' lived there. And he was always trying to grab small children and sell them for money. I have never known of anyone being grabbed, but the children today still avoid the place." As the Christmas season approaches, Saint Nicholas acts this role. At this season, overly exuberant children are warned that mysterious sounds outside the house are being made by Saint Nick who is checking up on all good and bad boys and girls for obvious reasons.

THE DUG HILL BOOGER AND OTHERS

"Frank Corzine seed a boger one night as he was a-comin' through Dug Hill on horseback."³ The story of the Dug Hill Booger is one of several tales of the supernatural that have accumulated in the Dug Hill vicinity in Union County. (Dug Hill is on present-day Route 146, about five miles west of Jonesboro. Early residents cut a road through this hill so that they could drive

¹ Reported by Kenneth Smith, Marissa, Illinois, who says, "Nigger Lou is well known in parts of St. Clair County, Illinois, and also in north St. Louis households."

² Reported by LaDonne Deadmond, Centralia, Illinois, who says, "I don't know how this story got started unless parents invented it to make their children hurry home from school."

³ Charles Neely, *Tales and Songs of Southern Illinois*, George Banta Publishing Co., 1938. (Professor Neely was the first to do extensive folklore collecting in this area.)

through it to the Mississippi River landing a few miles beyond.) Professor Clyde Martin of Jonesboro, who gave me a considerable amount of information about Dug Hill, says of these tales: "With persistence one can soon discover that the stories are still well known and told earnestly and with a straight face by a few of the oldest residents who live near Dug Hill." The stories of the Dug Hill Boger and of the Flying Wagon were originally reported by the late Charles Neely in *Tales and Songs of Southern Illinois* (1938). The other tales included were reported to me by individuals listed in the footnotes.

1. The Dug Hill Boger

Frank Corzine seed a boger one night as he was a-comin' through Dug Hill. It was sometime between sundown and dark. Suddenly, as Frank was a-ridin' along, the figure of a man appeared. The figure was between nine and eleven foot tall. It wore black pants, a light shirt, and had a scarf hangin' over its shoulders with both ends danglin' in front. When Frank first seed it, the thing was about thirty yards or more behind him a-walkin', but within the twinklin' of an eye it was up within four or five feet of Frank, and it walked all the way through the hill with him.

Frank was might near scared to death, and his horse got scared, too, and lunged and jumped and broke a strap on the saddle and started to runnin'. The horse ran with Frank on him for about three hundred yards to the house of Dr. Russell. Frank was goin' for the doctor for a cholera case. His wife was sick with the cholera.

When Dr. Russell come out of the house, he seed that Frank was scared and the horse was scared, too. Frank was pale and couldn't talk much, and the horse was standin' there, snortin' and tremblin' all over like horses do when they git a bad scare. Dr. Russell accused Frank of bein' scared. The doctor told Frank he knowed he'd seed something while he was a-comin' through Dug Hill. The doctor said that you could tell that the horse had seed something that had scared it mighty bad by the way he was a-standin' there snortin' and tremblin' all over. Frank couldn't say much at first, and Dr. Russell says again, "You know you seed something, Frank." Then Corzine says, "Yes, I seed a man between nine and eleven foot tall. He caught up with me and come all the way through Dug Hill with me." And Dr. Russell says, "The rascal walked through Dug Hill with me a few nights ago." And the doctor goes ahead and describes the same man Corzine seen when he was a-comin' through Dug Hill. It wore black pants, a white shirt, and had a scarf hangin' over its shoulders and danglin' in front just like the boger Frank seed.

Dr. Russell said he wouldn't come to see Corzine's wife that night. He was scared of the boger. And the doctor didn't come till

the next mornin' after daylight. He waked up eight men, though, and had them git shot-guns and go through Dug Hill with Frank. But the boger didn't show itself to them when they went through the hill.⁴

2. The Flying Wagon

A feller by the name of Bill Smith told me this story. . . . Bill was a-haulin' off corn one day. It's been a long time ago. He'd hauled off three loads of corn that day and was a-goin' home after dark. He had to pass through Dug Hill fer he lived over in the bottoms. He'd jest about got half-way down the hill, goin' west, when the neck-yoke of his horses come off, and Bill had to stop the wagon right there on the grade and git out to fix the yoke.

The ground was froze hard, fer it was in December when he was a-haulin' the corn off. And the wagons that come over the roads done a heap of rattlin' on account of the shape they was in. You could hear the wagon comin' a long way off.

As Bill was down there a-fixin' the yoke, he heared the awfulest racket a man ever did hear. It sounded like some drunk man a-drivin' an empty wagon over the road as fast as the horses could go. Bill thought maybe it was one of his buddies that was a-haulin' off corn with him, comin' home drunk. It scared Bill to death nearly, fer he knew that there wasn't enough room fer the wagon to git by on account of the road bein' so narrow, and Bill knowed he couldn't git out of the way. It looked like him and his horses might git killed. Bill looked back up the hill and hollered as loud as he could, but it didn't do no good. The racket kept gittin' nearer and nearer. Bill didn't know what to do. He knowed that the driver couldn't stop the wagon in time.

The noise was on the brink of the hill. Bill looked up, and he realized a few minutes later that the noise of the wagon was in the air above him and not on the road a-tall.

Bill looked up in the air, and he seed a-comin' over the crest of the hill a heavy pair of black horses a-pullin' a heavy wagon with side-boards on. A man was a-settin' in the wagon a-drivin'. The horses were a-runnin' up there in the air jest like they was on the ground, and the wheels of the wagon was a-turnin' jest like they was on the ground, and the wagon was makin' a awful lot of racket like a wagon

⁴ A version of this tale recently collected agrees in most details with that of Neely. "It was a giant sized man in black pants and shirt sleeves. While he walked stiff-legged, he traveled so fast that Corzine could not leave him, and in fact, his mysterious companion left Corzine and disappeared ahead of him." Russell said, ". . . that he would not go back across Dug Hill until daylight for a thousand dollars."

when it's drove over rough, froze ground. The wagon and team passed right over Bill's head and struck the crest of another hill, and Bill couldn't see it any more, but he heard the noise of the wagon after it had got two miles away.⁵

THE GHOSTS OF DUG HILL

An informant says: "Among the inhabitants of that neighborhood, there is a fairly wide-spread belief that Dug Hill is haunted. A number of them believe that they have seen apparitions of some kind. One woman is supposed to have seen a lighted taper floating before her as she was going through the pass after sunset." Opal M. Smith gave me the following account of the *Headless Horseman of Dug Hill*, with her explanation of how the story originated.⁶

Don't travel with a horse through Dug Hill at the hour from midnight to one o'clock, or the Headless Horseman will travel with you.

During the Civil War, a guard, who was my mother's Uncle Bill Batson, was killed while riding a horse through this hill. He was searching for a runaway soldier.

When traveling through this hill late in the night, some of the people of the community who were very superstitious and were afraid of the dead, imagined they saw the Headless Horseman.

Being full of mischievousness, the boys of the community were delighted in playing jokes on the superstitious people by fixing a white sheet dummy on a long rope. When one of these people would be going through Dug Hill at the midnight hour, the boys would divide into two groups. They would go to the top of the cliff on each side of the road and with the rope they could raise and lower the dummy. As the person passed by, the prank playing boys would let the dummy down so that it would be behind the rider. When the person would travel so far, of course, the Headless Horseman would disappear.

Not all the spooks of Dug Hill go on horseback: some of them walk. Of these latter, an informant makes the following explanation.⁷

During the Civil War, two rebel spies were shot on the crest of the hill. For a joke, their assassin placed them upright against a tree where they stood for several days. Strangers passing the bodies at night were horrified, and the word soon got around that dead men were

⁵ Variants from a recently collected version: "Bill Smith drove a wagon loaded with wheat for Bob Goodman to the elevator in Jonesboro. Three or four wagons had gone in together, but Smith, who did not believe in getting drunk, fearing not man, the Lord, or the Devil, started home ahead of the others . . . fearing to be run over, pulled to one side of the road."

⁶ Mrs. Smith is a resident of Union County.

⁷ Louis Nimmo.

walking on Dug Hill. The bodies were finally buried beside the road, but even then people were not convinced that the spirits of Dug Hill were not still roaming the hillside.

The following story of a Dug Hill ghost was given to me by Miss LaDonne Deadmond,⁸ who gives it in the words of her informant.

This Dug Hill is a huge hill and there is a cut through it. The road passes through this cut.

People used to go through there, and it was real spooky. The headless horseman rides through there. This man was coming through there, and he saw a man laying in the road, and he thought it was a drunk. He stopped his horse, got out of the buggy, and went up to the man and tried to pick him up. He put his hands down and lifted, and his hands came right through. He walked away and looked back and still he saw the man. So he went back again and tried to pick him up. His hands still went through the body. By this time he was really frightened. He ran and jumped in the buggy. He started driving right toward the body. When he came to that spot in the road, he could feel the body as the wheels rolled over it.

Still another tale, which is independent in origin, is told about the Hill. It came originally from Jonesboro.⁹

Before the highway was built through Dug Hill, the old road went by the cemetery, (the new one goes through it). This hill is located east of Ware. Used to be a woman who would come out of the cemetery at night and walk up the hill with anyone who came along the road. Most people were afraid to travel the road at night because of her. No one ever had enough nerve to ask what she wanted. One night a drunk from Jonesboro came by and asked her what she wanted. She told him to cover up the end of her baby's casket which had been washed out when Clear Creek overflowed. It sobered him up, so the next day he and some fellows came out and found the casket. The woman was never seen anymore.

Informants seem to agree that a Civil War assassination gave rise originally to the belief that Dug Hill is haunted. These in the know, however, do not agree on the victim. One says it was Bill Batson, a guard searching for a runaway soldier; another says it was two Confederate spies. Others say the victim was a provost marshal named Welch, who was ambushed and murdered on the

⁸ The story comes from Wolf Lake, west of Dug Hill.

⁹ Reported by Miss Katherine Dougan as told to her by an informant in Jonesboro.

Hill by deserters from the Union army. Mr. Martin, mentioned above, said that John Treece, an eighty-year-old man living near the Hill, told him the following story of Welch's murder:

He took two or three of these deserters, whom he had captured, into Jonesboro just as peace was declared, but they were released. On his way home that night as he crossed Dug Hill, a lonely wooded section, he was shot through the head with a rifle, supposedly by the very ones he had so recently turned over to the Union authorities. The horse he was riding was tied to a tree a short way up the hollow from the place where he was murdered. The murderers were never arrested, but very soon people began to hear the stories of Welch's ghost.

Neely, who got his information from Isaac J. Hartline of Carbondale, gave the following account of the murder:

A bunch of deserters—about ten or twelve of them—formed a plot against Welch. One deserter pretended to be Welch's friend, and he rode with him out toward Dug Hill. The other men in the plot went on ahead. One of them loaded the guns. He put blank cartridges in all the guns but two, and then the men selected the guns. They all hid in the bushes on top of the above the pass. Welch had to pass right below them. The deserter that was with Welch made some excuse to leave him before they got to the hill. He said he had some business to attend to or something. Welch rode on and when he got to the place where the men were hid, they fired on him. Ever since then they say that that neighborhood is haunted. People couldn't keep their doors to when they locked them, and some people have seen ghosts there.

The murder on the Hill accounts for the original haunting story. The headless horseman, the body without substance, and the woman seeking proper burial for her child are all traditional ghost stories suitable for transfer to any community where the environment is right. As explained by Mrs. Smith, the booger tale may very well have sprung from the action of mischievous boys dangling their dummy along in the rear of some uncritical midnight traveler through the Hill. The flying wagon we can attribute to local invention, which has always been especially rich locally in matters of this kind.

Almost every local community has its quota of the traditional tales of the supernatural. The three with which we conclude are a little out of the ordinary—at least in this area.

1. THE LAUGHING PHANTOM OF SKUNK HOLLOW¹⁰

Don't feel too embarrassed if you are ever down in Skunk Hollow and hear someone laughing at you. It is probably the phantom of Skunk Hollow exercising his vocal cords.

The phantom never leaves the valley, and no one is sure he has seen it. Nevertheless, several hunters claim to have seen a white figure running in the moonlight, but they could not make out what it was. If you take a good dog into the valley to hunt, he will immediately hit a peculiar trail, but he never trees. Many explorers have searched the valley over, but none have seen sign of man or beast therein.

Each evening at sundown, the phantom laughs for about five minutes. The peculiar thing about his laugh is that you can't tell where it comes from. Anyone who hears this peculiar laugh is not quite the same person again. They always seem rather nervous when you mention the place to them. No one lives in the vicinity of the valley, for they fear that it holds some sort of godly power. I don't believe in ghosts, but I don't want to be in the valley at sundown myself.

2. PHANTOM CATS¹¹

About thirty-five years ago a certain wicked woman died. Before she died, she got real stiff, and you could hold her by the head and stand her on her feet. She was as stiff as if she were frozen. After she died, she was as limp and limber as a rag.

Before she died, the cats under the house would wail and make the hair raise on your head. People tried to chase them away. They were real thick and lined up on the fence. When the bed was taken down after she died and was being carried out to the washhouse, the cats would run over them and their eyes looked like bolts of fire. They were all black cats and seemed to be about 500 of them. You couldn't walk for them. You couldn't hit them or hurt them because they weren't real cats. When the undertaker took her away, the cats all disappeared. If all the regular real cats of ——— had been there, you wouldn't have had half as many as were there.

¹⁰ *Informant:* Howard Taylor, Vienna, Illinois. Skunk Hollow is in Pope County, near Tunnel Hill. A couple of 'hollers' over, a similar story is told of a white figure seen running through the woods, laughing or crying. Local people think this is the ghost of a little girl who mysteriously disappeared from her home near there many years ago.

¹¹ *Reported by Katherine Dougan in writing as she heard it.*

3. MAN SEES OWN GHOST¹²

A few years ago I was told a curious tale about an old fellow who one night saw his own ghost. The incident happened in White County. The main character was an old hunter, a firm believer in ghosts. It is related that the old man had been out hunting 'possums, and was on his way home by way of an isolated country school. It was a crisp night, made almost as light as day by the bright moonlight. And, as the old man neared the school yard, he was thinking of accounts he had heard of the ghost of a murdered negro that was supposed to haunt that particular spot. He was walking in the middle of the road in front of the old school house when he saw a man approaching from the opposite direction. As the stranger came closer, the old man saw that he too was a hunter, that he was dressed in a costume exactly like his own, and that he carried his gun in exactly the same way. The old man halted in his tracks; the approaching figure also halted. When the old hunter started forward again, the stranger moved forward with the same motions. As they came closer, the old man suddenly realized that the figure he was meeting there in the bright moonlight was his own self—as if he were looking into a huge mirror. Without stopping to investigate, he got away from there as fast as he could run. He always insisted that this was an authentic experience, and some of those who tell the story think it may be true somehow.

Southern Illinois University

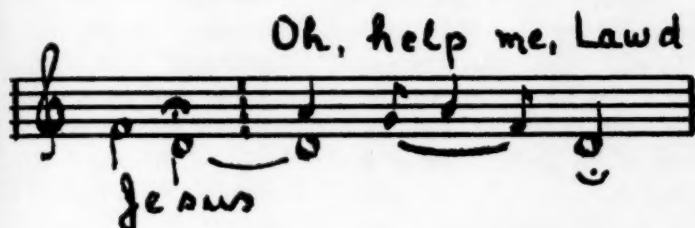
Carbondale, Illinois

¹² This story has been told in White County for many years.

Syncopated Therapy

By GERTRUDE PROKOSCH KURATH

THE TESTIFYING SERVICE



The scene is the Holiness Church of God in Christ. In Ann Arbor, Michigan, a clean white-washed basement near the railroad station serves as the sanctuary of humble negro workers, their wives, and children. Here many of them spend their Sundays, and during missionary revivals every evening as well. Their exaltation reaches its highest pitch during the testifying service which follows the scripture readings on Sundays at about 8 P. M.

The deacon or, in fact, any member of the congregation can open the meeting with a gospel song. The pianist picks out the accompaniment; the steel-guitarist twangs a counter melody; the entire assembly joins in a gradual counterpoint of hand clapping, tambourines, triangle, drum, and voices in every register. One after the other the worshippers rise from their chairs. Some flex their knees in syncopation with their hand clapping; others shuffle their feet, raise their arms, jerk their shoulders. A few jump into the aisle and skip back and forth with spasmodic foot twists and two-steps. The original melody becomes obliterated in the rhythmic throb and frenetic shouts. When the saturation point is reached, the song resolves into long drawn-out chords, with piano arpeggios playing up and down the scales. All return to their places.

There follows an invocation and a prayer of thanksgiving by the preacher, who may be the Reverend Mr. Booker Rimson or a self-appointed "brother" of the congregation, or the missionary leader, Sister Smith. Then all members are free to testify, that is, to speak their thoughts on the meaning of their religion, their experience, and the blessings they have received. Each in turn leads a gospel hymn, be it fast or slow, be it a rhapsodic "solo" or a polyrhythmic chorale lasting from two to five minutes.

The sermon, as the opening prayer, builds to hysteria by a recurrent formula. The scriptural quotation becomes submerged in the re-iterated theme, "Religion is dynamite," "Each thing has its good use and its bad use," "Christ suffered for me; what have I done for Him?" "When I call on Him in trouble He comes to my rescue." The congregation forms part of his sermon. They greet every sentence with "Yes, Lawd." "God bless His name," "Halleluia!" The pooling of emotions erases all intellectual content; it lights their faces with joy; it distorts the preacher's voice and features. Finally it blends the monotone of his declamation with the third and dominant of other voices and the pulsation of the piano and emerges in full-fledged song, punctuated with antiphonal moans.

Time is forgotten. Though the preacher may look at his watch or the electric clock on the wall, he ignores the hour. It may be eleven o'clock before he calms down the excitement with a last hymn and a concluding blessing.

THE RECORDING

This recurrent yet spontaneous pattern was witnessed many times, each time with increasing admiration for the untutored harmonic and rhythmic instinct of these simple people. Proximity did not appear a legitimate reason for ignoring this choice folklore at my doorstep; nor did the remoteness of its quality from my field of Amerindian music; nor the fact of its wide spread over the country. I had heard similar services broadcast from the temple in Detroit and in Windsor, often to a pipe-organ accompaniment and with the assistance of an experienced choir. But I preferred these uncommercialized, unbroadcast, and unplanned meetings which were unknown even to local residents and which arrested only a few passersby on summer evenings. I aroused the interest of Wayne Dunlap and Wiley Hitchcock of the University of Michigan Music Department. On January 13, 1951, Mr. Hitchcock accompanied me to the service and installed a tape recorder with the permission of the deacon. Only a few members were aware of the machine and these asked for a play-back after the service. The congregation was enthralled—"We didn't know we sounded so good."

Subsequently I transferred the songs to discs and conferred for the texts with my colored informant, Marie Munson. Two hymns were selected for transcription: a congregation song "Time Won't Be Long," and a solo by Sarah Heywood with communal support "Lord, I'll Come to Thee." For reproduction the polyrhythm has been re-

duced to essentials, to the most typical renderings. They are offered at their musical face value and without concern for cultural implications or problems of origin. They can be compared with the discussion in and after Waterman's paper for the International Folk Music Council.¹ Perhaps their notation and my observations will be useful to specialists in negro music.

THE SONGS

Repeated attendance has revealed two predominant musical formulae illustrated by the two songs. In the first one the ground bass of the piano follows the "boogie" formula of three fundamental chords: tonic (measures 1 and 2), subdominant with minor seventh (measures 3 and 4), tonic (measures 5 and 6), dominant (measure 7), and tonic (curtailed measure 8). The right hand pulses on various positions of these chords, sometimes in mild dissonance; it may syncopate and insert melodic fragments. Commonly the two hands play on extreme registers, converge, and again separate. The middle register is filled in by the steel guitar and the voices, sometimes in excellent combinations, sometimes in confusion. Both the pianist and guitarist show real virtuosity. In Figure 1 the chief melody is written in the upper line. The rhythmic ostinato of the baritones is condensed into whole notes. The treble "shouts" are shown by notes without rhythmic label. The clapping is invariably syncopated and the percussion instruments each carry a characteristic set of rhythmic patterns. Even their simplified reproduction may give a picture of the complexity, but it fails completely in evoking the rapturous quality, the tantalizing anticipations and offbeats, the unpredictable interjections.

In the second, slow song a single high voice embroiders all of the intricacies of the "blues" at their best—vocal vibrato, glides, melismas, coloring varying from hushed to shrill, alternation of incisive syncopations and long moans, "blue" notes of uncertain pitch, especially on the third and seventh. Figure 2 indicates only three measures of the lilting ragtime piano accompaniment, which continues with harmonic progressions similar to Figure 1. The remainder of the accompaniment represents the guitar and its triplet improvisations. Not all of this was clear enough on the record to permit transcription. Only one

¹ Richard Alan Waterman, "Gospel Hymns of a Negro Church in Chicago," *Journal of the International Folk Music Council*, III, 1951. Waterman describes a similar sequence of events and a similar musical quality; but he evidently dealt with a more sophisticated group which preferred choir singing to communal participation. Personal hearing of his records corroborates his statements on the "hot" quality.

fragment of the choral background emerged distinctly. Usually the singer started each verse in a similar manner and launched into embellishments about the middle of the song, departing completely from the hymn tune and even adding several measures. One of these variations, beginning at x, is shown in the last two lines of the transcription. Through these improvisations the piano and guitar continued an appropriate background, equally unpremeditated and yet curiously inevitable in the sallies and in the final return to the "Amen" chord.

Though no two renderings are alike, these same qualities course through a whole evening of singing. The pianist takes up the pitch of the song leader, but sometimes "pulls" the congregation into a better key, preferably B flat, E flat, G, or A. Actually all of the tunes in my experience start in major diatonic tonality, but they soon shift into minor keys or indeterminate blue tonality, with chromatic passages and exotic progressions like 5, 4, 3, 1 (sol, fa, mi, do) and 1, 3 flat, 3 natural, 1. They always conclude on a bona fide tonic chord.

These brief comments have re-iterated the evident affinity with the jazz style. But they will not be followed by any suggestion that gospel hymns form the roots of jazz or conversely that they imitate popular music. I can remark only that this style is completely unpremeditated and instinctive and that any comparison with boogie would call forth the resentment of the congregation. They avoid the dance hall and the "jam session," as part of their religious belief. "Time Won't Be Long" is a gospel song, not boogie; "Lord I'll Come to Thee" is a solo, not blues. Rhythmic exuberance releases pentup emotions and brings spiritual healing. The trance and the joy are attributed to the spirit of Christ—"Take me, Lawd." "Thank you, Jesus."

SONG TEXTS

LEGEND TO ILLUSTRATION 1

Fragment—antiphonal moan

Time Won't Be Long

1—Hand clapping by congregation

2—Voices, entire congregation

3—Tonal shouts by women

4—Baritone ostinato, actually rhythmic

5—Steel guitar, William Scruggs

6—Triangle and drum—Rosilla Dillard, Brother Jackson

7—Cymbals, Jimmie D. James

8—Piano, Theophilis Haywood

9—Tambourine, Mrs. William Scruggs, Mrs. Sarah Haywood

Time Won't Be Long

♩ = 100

The musical score is arranged in three systems, each with four staves. The first system includes a tempo marking of *♩ = 100* and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and bar lines. The second system continues the melody and accompaniment. The third system concludes the piece with a final chord and a repeat sign. The score is written in a style typical of early 20th-century hymnals.

1. *Congregation gospel hymn—Figure 1.*

Sing on pray on, time won't be long [three times];

The Lord is on my side.

Sing on, shout on, time won't be long [three times];

The Lord is on my side.

Pray on, sing on, time won't be long;

The Lord is on my side.

LEGEND TO ILLUSTRATION 2

Lord, I'll Come to Thee

1—Solo voice, Sarah Haywood

2—Piano

3—Guitar

4—Fragment of lower voice

x—Second verse from x on, varied, as shown in last two lines, with three measures extension

Lord, I'll Come to Thee

The musical score is written for voice and piano. It consists of five systems of staves. The first system has a tempo marking 'J = 80'. The music is in 4/4 time. The first four systems show the main melody with piano accompaniment. The fifth system begins with a measure marked with an 'x', indicating the start of the second verse. The score includes various musical notations such as notes, rests, and dynamic markings.

2. Solo by Sarah Haywood—Figure 2.

Lord, I'll come to thee. Of conditions here set me free.

I'll be earnest, I'll be fair. Lord, I'll own you just anywhere.

For it is a servant's prayer. *Amen.*

Lord, I'll come to thee. Of conditions here set me free.

Be my mother, be my friend. Lord, don't deny me, just take me in.

Won't you hear your servant's prayer, once again? *Amen.*

3. *Congregation hymn.*

I once was lost in sin,
But Jesus took me in
And just a little way from Heaven filled my soul.
Filled my soul with love,
Wrote my name above
And just a little talk with Jesus makes it right.

Oh, let us have a little talk with Jesus,
Tell Him all about our trouble.
Oh, He will hear your faint cry,
He'll answer by and by.
And you hear the prayer wheels turnin',
And you know the little fire's burnin',
And just a little talk with Jesus makes it right.

4. *Congregation hymn.*

Give me that old time religion, ah, it's good enough for me.
It was good for the Hebrew cheering, ah, it's good enough for me.
It was good for Paul and Silas, ah . . .
It will do when I am dying, ah . . .
Makes me love everybody, ah, it's good enough for me.

5. *Gospel song, also known down South. Led by Marie Munson.*

I woke up this mornin',
My mind staid on Jesus.
I woke up this mornin',
My mind on the Lord.
I woke up this mornin',
My mind staid on Jesus.
Hallelu, hallelu, halleluia.

I'm walkin', talkin',
My mind staid on Jesus.
I'm walkin', talkin',
My mind staid on the Lord.
I'm walkin', talkin',
My mind staid on Jesus.
Hallelu, hallelu, halleluia.

Oh, keep me with my mind staid on Jesus,
Oh, keep me with my mind staid on the Lord,
Oh, keep me with my mind staid on Jesus,
Hallelu, hallelu, halleluia.

6. *First lines of missionary gospel songs, led by Sister Smith.*

- (a) Down on my knees I heard the angels sing.
- (b) I woke up this mornin', a-shoutin' for joy.
- (c) Jesus, Jesus, no other name I know but Jesus.
Jesus takes all my sins away.

Ann Arbor, Michigan

The International Congress of European and Western Ethnology

By RICHARD M. DORSON

Folklorists and ethnologists from all the countries of Europe outside the Iron Curtain met in the impressive Nordiska Museet in Stockholm from August 26 to 31 for their first postwar congress. One day was spent at the University of Upsala, and many of the members embarked on a three day excursion to the provinces of Hälsingland and Dalarna following the meetings. Very few Americans attended, unfortunately. The Swedish organizing committee had prepared an extremely full program of sessions, exhibits, tours, and banquets, and the congress proceeded at an intensive and electric pace. Rather than recapitulate these events, I would prefer to set down here some personal reactions, from an American point of view, to this exciting conference.

Far more valuable and stimulating than the papers (delivered in English, French and German) was the opportunity for personal discussion. In the space of a week one could meet more variegated folklorists than in a normal lifetime. To give merely a sample of the conversations that befell me at dinners, on buses, and in the halls: with a young Norwegian fieldworker, who lives and works on farms the better to collect her data; a saga specialist from Iceland; an Irish-trained collector now studying the Swedish archival system—and so learning Swedish—in preparation for commencing a Scottish archives; a Finnish linguist who gave me background information on my Michigan Finnish material; a young Ph.D. from the University of Göttingen about to publish his thesis on second sight, from printed works and oral sources in half a dozen languages (I was happy to find him an admirer of Andrew Lang); a Greek scholar now living in Paris who has studied present day animal sacrifices in his own country; a Yugoslav professor who promised to send me a work on the Serbian hero Marko Kraljevic in exchange for a Michigan biography of the Slovenian priest Father Baraga; a Swedish irongoods manufacturer who helps finance Sigurd Erixon's Institute for Folk-life Research; and so on.

One came away from Stockholm with an awe for the Swedish research apparatus into folk culture. The vast files, catalogues, cross-indexes, cabinets of recorded discs, maps of active fieldhelpers and distribution atlases of folk items, plus the hundreds of larger and smaller folk museums, produce an atmosphere of furious activity com-

parable to that of an American automobile factory. And not simply one but four of these archives are in full blast, at the Nordiska Museet, the Landsmalls-och Folkminnesarkivet in Upsala, the Folklivsarkivet in Lund, and in the Stadsbiblioteket in Gothenburg, each giving the same scrupulous attention to classification and details of informants. At the universities the scholars who represent ethnology—Sigurd Erixon at the University of Stockholm, Dag Strömbäck at the University of Upsala—hold full professorships, in a continent where professorships are bitterly scarce. Folklife research receives money as well as respect; the budget for the Institute at Upsala now stands at 200,000 kronor (about \$40,000) annually, apart from the salary of the professor in charge who, unlike the archivists, is paid by the university.

These facts lead to another consideration, that not folklore but ethnology most accurately denotes the Swedish area of work, and that of many of the congress members as well. Ethnology concerns itself largely with material culture, as contrasted with oral tradition. The Swedes show great interest in old farmhouses, types of sledges and skis, and peasant costumes, and the papers on the program reflected the same emphasis: windmills in Spain, cruck houses in Wales, the antiquity of the one-sided iron plough among the Slavs. European ethnology falls somewhere between our conception of folklore and our discipline of anthropology, dealing as it does with the traditional life of the countryside. Professor Strömbäck in describing his Institute for Dialect and Folklore Research explained its division between the ethnological and the folkloristic departments, which were the respective concerns of himself and Assistant Professor Ake Campbell; but he stressed that no "iron curtain" hung between the divisions, and that much material, such as folk dialects, fell into a middle ground. If American interest in the physical side of folk studies continues to develop, the American and European perspectives on folklore will undoubtedly draw closer together.

At all events they should. The final impression one takes from the Stockholm congress is that Stith Thompson and Archer Taylor have given us good gospel: American folklorists cannot work in a vacuum, unaware of the publications, the archives, the systematized collecting, the folk atlases and ethnological museums of Europe. Although English has now won its way as the primary foreign language, and was the official medium of the conference, we need to master alien tongues too. For one example: a work now in press by Inger Boberg of the Dansk Folkemindesamling traces the history of folklore studies in Europe and America, and should prove a valuable reference aid—if one can read Danish.

A personal experience may serve to strengthen my point. In Gothenburg, on the day of my sailing from that port to London, I visited the folklore archives at the Stadsbiblioteket. Carl-Martin Bergstrand, the author-collector of several volumes of Swedish *Sagner*, greeted me, and to test the archives I put to him this question: "Do you have tall tales to any extent, and do you have tall tales that group around strong men, especially one outstanding strong man?"

Dr. Bergstrand could not give a complete answer offhand, but in the space of two hours we had it. The words were hardly out of my mouth when he disappeared in a whirring of files, folders, and card-indexes, and came up with a sheaf of *Lugenmärchen*. One which he translated resembles so strikingly the great ship of Old Stormalong that I give it here.

Once upon a time there was a very big ship named "Great Riffani." There were large exercise fields on the masts, and around the deck were very big roads where one could drive with horses and wagons. In every blockhouse there was an inn. When the boy went up into the rigging he was twelve years old, and when he came down on the deck again he was about sixty. The cook had once upon a time thrown the ladle down into the pot, and several men on horseback were sent to look for it, and at last they found it. And the peas the cook had skimmed from the soup and thrown into the sea became an island, called Lasso, and it is situated in the center of Kattegat. The ballast of sand they threw into the sea became the islands of Jutland and Denmark.

(Told by an old sea-captain, born in 1846 in Klovedat in the province of Bohuslän, and collected in 1929 by Helmer Olsson. Vastsvenskafolkminnesarkivet #1799, p. 44.)

Another file contained many examples of strong man tales, and examination presently showed that most of them dealt with a Hans Boken, who died about 1840 in the vicinity of Falkenberg in Västergötland. Hans Boken's father was a giant, who met Hans Boken's mother in the woods one evening when she was looking for her cow, assumed the form of her husband, and asked to lie with her. Soon after the real husband appeared, and made the same request. "But you just did it!" "But I've just arrived!" So she knew she had been tricked.

When he grew up, Hans Boken went one day to the store and asked for a ton of salt and a ton of herring. The storekeeper thought he had brought a horse and wagon with him to take them back, and did not believe Hans' denial. He followed him through the woods, and when he saw Hans with the sacks on his back bending down to pick some berries, he was convinced. Coming to a toll-bridge where

the charge for a rider was six öre and for a pedestrian three öre, Hans carried his horse on his shoulders to save three öre. At the marketplace his little wife complained that she couldn't see what was going on, so he lifted her in the palm of his hand above the heads of the crowd. He died of pneumonia, contracted from working in a stream placing rocks to form bridge pilings, a job that required the strength of several ordinary men.*

There were more of these stories, secured by several collectors from different informants. Some of the same stories attached to other strong men; the boy of Puttetorpa, shown in a photographed drawing carrying a huge log on his shoulders, like Paul Bunyan, was also born of a giant. Photographs, newspaper clippings, pertinent books (Dr. Bergstrand published several Hans Boken stories in *Västgöta Sagner*, Gothenburg, 1944, pp. 130-131), all rose from the archives at the keeper's touch. American folklorists who vaunt the uniqueness of frontier tall tales and tall heroes may profitably consult Europe's cordial folklore archivists.

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* Exactly the same feat is ascribed to George Washington Briggs, the strong man of Dighton, Massachusetts. See my *Jonathan Draws the Long Bow*, Cambridge, 1946, p. 126.

Proverbial Exaggerations From Paducah, Kentucky

By MARTHA DELL SANDERS

When Professor Herbert Halpert showed me his article, "A Pattern of Proverbial Exaggeration from West Kentucky," in Vol. I, No. 1 of *Midwest Folklore*, I immediately recognized over half of the sayings. If you have been familiar with such expressions all your life as I have, just a key phrase, "so -----," is enough to make you remember your own way of saying them. At Professor Halpert's suggestion, I submit the following additional West Kentucky exaggerations that I have used or heard many times in and around Paducah, Kentucky. After four of these items, I give a number in brackets for comparison with the related item in the original collection.

1. My mouth tastes so awful it feels like a Chinese toilet.
2. My mouth tastes so awful it feels like a platoon of Russian soldiers have marched over my tongue barefooted.
3. He's so bright you have to put him under a tub to let the sun rise.
[Cf. #7]
4. So charming she could charm the roof right off a house.
5. She's so conceited she thinks she could buy us all for a quarter and sell herself for a million dollars.
6. He's so conceited he's like the rooster that thinks the only reason the sun rises is just to hear him crow.
7. My stomach is so empty that before long my backbone will be eating my ribs.
8. His teeth stick out so far he can eat corn off a cob through a picket fence.
9. I'm so full the food is running out of my ears.
10. So gentle he would go out of his way nine miles to keep from stepping on an ant hill.
11. So happy I could stand on my head, spit bb's, and whistle "Dixie" backwards. [Cf. #48]
12. So hungry I could eat a sow and seven pigs. [Cf. #60]
13. So hungry my ribs are playing "Chopsticks."
14. He's so short that when he dances with a tall woman, he's just like the Chinese who "gets bust in the face."
15. The boys like her because she talks so slow that by the time she says D-O-N-'T or S-T-O-P they are through and ready to go home anyway.

16. So tall that when he walks in the front door he has to bend over so far he's kissing his knees.
17. They're so thick you can't even cut them with a knife. (Said about close friends.)
18. So thin that when he drinks chocolate milk you expect him to get down on his knees and start singing "Mammy".
19. My shoe soles are so thin I could step on a dime and tell whether it's head or tails.
20. You're so tight that you squeeze the nickel so hard you make the Indian ride the buffalo half the time. [Cf. #144]
21. So ugly she could scare the silver out of a brass nickel.
22. She's so ugly she could stop a tank.
23. So weak that when he tried to raise the shade he got all wound up in it.
24. She's so young that he's robbing the cradle and she's robbing the grave.

Murray State College

Murray, Kentucky

Book Reviews

A Guide to American Folklore. Levette J. Davidson. (Denver: The University of Denver Press, 1951). xi, 132 pp.

Difficulties of all sorts present themselves to the reviewer of Levette J. Davidson's *A Guide to American Folklore*. The author is a charming as well as monumental figure among folklorists. His little book does a number of pleasing and ingratiating things: among them listing this reviewer and many of his friends as "specialists." Further, there has long been a need for such a guide or handbook for use in the increasing number of folklore courses offered in American universities and colleges. Regretfully I must say that this need remains unsupplied.

According to its preface, the *Guide* is "comprehensive" and is meant to serve both students and general readers. The comprehensive nature is such as to render the *Guide* far more useful to the general reader than to the student. "Casual" and "shallow" are epithets that occur to this unhappy reviewer. The *Guide* contains fifteen chapters that touch upon many aspects of folklore. These chapters average three, perhaps less, pages in length each. Each chapter is followed by two or three pages of bibliography and a couple of pages of "Suggestions for Further Study. . . ." The reader should be warned not to skip the latter, for occasionally the "suggestions" by implication complement the chapters and show that the author could, if he so desired, have filled in the abysmal gaps that appear in his several chapters.

There are some excellent points to the *Guide*. The chapter on customs, rituals, and ceremonies, albeit but two pages long, and that on arts and crafts both reveal some knowledge of the ethnological aspects of folklore, frequently ignored by American folklorists. Strangely, nowhere, I think, is there a mention of the word *ethnology*, let alone a discussion of the relation of that science to folklore. There are several worthwhile suggestions about future studies, including the selection of other than regional or linguistic groups for research and the analysis of a performer's style. However, the author does not mention the long existence of informant-complex studies which might serve as examples for the projects he is calling for.

However, the merits are outweighed by the failings and shortcomings. There are several general complaints that some folklorists would raise. Is a handbook justified in omitting the foreign-language groups in America, even if it does include an inadequate representation of them in the bibliographies? How cavalier can one be about the anecdote? Although Professor Davidson proclaims its peculiar American

popularity, he does nothing to show its relation to world-wide tradition; indeed, he rather implies the absence of such relationship. Perhaps the loudest complaint would come from those trying to utilize the classifications, particularly those in the chapters on various kinds of folk narrative. Professor Davidson seems to have drawn upon the different classifications of other scholars, without bothering to harmonize them or to remove obvious discrepancies. For example, myths are classified (p. 14) by two methods (according to content, and according to genesis), neither very likely, but there is no indication that these are different methods and both might well be applied to one myth. Chapter Four seems to utilize a classification which is a wonderful and improbable combination of B. A. Botkin and Stith Thompson. This confusion is further confounded by the author's sharing in the belief that narratives are best classified according to the intended audience's attitudes towards them. In the same chapter in which he expresses this belief, the author equates legend and ghost story, an equation which seldom fits the American ghost story. By the by, has anyone ever remarked upon the chaos that would follow strict application of this criterion, which would make one and the same narrative a myth for one cultural group and a novella for another?

As for minor points, there are many to which exceptions may be taken. Certainly there have been studies of a sort made of the folk gesture, Pei's among others. I, for one, have my doubts about applying the term *folk hero* to Big Foot Wallace and Slappy Hopper (*sic*) or the term *folk-like* to Mickey Mouse, Popeye, and similar creations. I do not see any distinction between superstition and folk wisdom, particularly when the latter incorporates astrology, planting beliefs, and the "mythological instinct." And I doubt that shape notes are or have been exclusively Southern property or invention. And I wonder whether Gullah wouldn't qualify as the distinct sub-language, which Professor Davidson says no American dialect has become. Finally, most folklorists would reject the author's suggestions on collecting as being more in the nature of a class assignment than acceptable procedure for real field work.

Then, too, there are the omissions, which cannot be explained by the exigencies of space. For instance, the chapter entitled "Folk Drama, Festivals, and Holidays" does not include any discussion of the folk drama sometimes underlying children's games or any mention of Court Day, the fireman's carnival, the turkey shoot, and the political barbecue and clam-bake—certainly all folk festivals. Two of these points are mentioned in another chapter, however. And why would a bibliography list F. H. Lee's anthology as a standard collection without

also listing Milton Rugoff's? Or Lloyd Lewis's *Myths After Lincoln*, but not Montgomery Lewis's *Legends That Libel Lincoln*, the latter of more significance to the folklorist?

The bibliographical references, no matter how selective, should have included Gertrude P. Kurath under the folk dance, Robert Gard under folk drama, and somewhere a mention of such Federal Writers Project publications as the state guidebooks and those on folk music. There is no mention of any other handbooks such as C. S. Burne's and R. S. Boggs's.

The list of specialists does not mention under folk song names such as Paul Brewster or John Lair (nor is the latter's library, probably the largest of its kind, mentioned), or under Negro folklore Zora N. Hurston. Only one specialist is listed for Yiddish and Hebrew language materials.

There are many other lapses of one kind or another. For instance, nicknaming gets in only via bibliographical reference. The proofreading has already been ticked off with *Hooper* becoming *Hopper*. I suppose that *Pike* (p. 27) is supposed to be *Puke*. I'm rather certain that David W. Mavrea is really David W. Maurer.

But enough. It should be reiterated that the book has merits. It is stimulating. It is well-written. However, it falls far short of serving the universally recognized need that it purports to serve. Here a good, accurate book is desperately wanted, and in the light of that want, this book is a disappointment.

University of Ankara
Ankara, Turkey

William H. Jansen
(On leave from the University of Kentucky)

Texas Folk Songs. William A. Owens. Musical Arrangements by Willa Mae Kelly Koehn. (*Publications of the Texas Folklore Society*, No. XXIII. Austin: The Texas Folklore Society; Dallas: University Press in Dallas, Southern Methodist University, 1950). 302 pp.

In 1936 Mr. Owens published a collection of children's play party games from Texas. The present volume contains none of these, being devoted to social folk songs of many sorts. *Texas Folk Songs* is well printed on good paper; it is easy to keep open at the piano and to read textually. The music is not so easily read as the text, being reproduced musical MSS; nevertheless, the copying of the score was done

with care, and there is no uncertainty as to where the notes fall. In an introduction, Mr. Owens gives a general account of the folk-singing tradition in which he grew up and of his collecting activities. The headnotes to the individual songs have little detailed comment and no special studies on any items; but they furnish interesting records of incidents connected with singing and collecting and a good deal of detail about local singing customs. An appendix contains selected references to other printed texts of the songs.

This reviewer objects to the author's allusion on page 27 to "unskilled folk musicians" and the difficulties of setting their tunes to piano accompaniments. It is true that making piano settings to folk music is hard; but this is not necessarily because folk artists are unskilled. It is time that we all recognized the fact that a folk singer is not a bad musician simply because he is not formally trained in art music by a modern music teacher. Naturally, there are folk singers of all kinds; but a skilled one is a master of his not unsophisticated idiom and perfectly capable of effects of the greatest melodic subtlety and artistic restraint.

On the other hand, the business of setting folk tunes to piano or guitar accompaniments is extremely likely to be an unskilled effort. These modernly tuned and fixed-tone instruments of art-music are not designed to accompany old modal tunes, with their neutral and movable scale tones. In addition, many of our country guitar players have a very limited technical knowledge of their instruments and the effects of which they are capable. As a result, the tune must yield to the instrument, as has been happening on a large scale in this country recently. Mr. Owens remarks (pp. 27, 28) on this gradual readaptation by the folk singers themselves of the scales of their tunes to a more modern tonality and the resulting "standardization" of the melodies. At the present time, the widespread use of the guitar is a force that is actively "modernizing," and incidentally banalizing, our older folk music. Mr. Owens' comments about folk-singing style and mannerisms are brief and general, but accurate; and the accompaniments to the melodies in this book will be a boon to the modern amateur who likes folk music but does not know its idiom sufficiently to perform it in the old way, and who needs support for his voice to perform it in the "new" way.

One might naturally expect this collection to illustrate what we call the "southern" tradition of our folk music and song; and it does. Texts and melodies alike appear in the versions, and have the traits, that we find all over the South; and this assemblage may fairly be said

to be representative of our Southern Anglo-American folk song, though as a regional collection it is not one of the very best. The song texts are quite good. But unfortunately, the vague notes and introductions are shy of naming singers of versions and often make it impossible to tell where, or whether, the editor may have combined fragments into wholes or otherwise conflated or arranged his textual material.

One important element of southern folk song is conspicuous by its absence: there are no folk hymns or spirituals in this book. But another feature—very characteristic of what is popular in the South today—is notably present: the foison of sentimental love-songs and nostalgic pieces, mingling on Mr. Owens' pages with the songs and airs of the older and more oral-style sorts. These are the songs and tunes that always raise debate—the pieces in undoubted folk circulation, but not created by oral folk processes, and so stabilized that they do not undergo much re-creation by their singers; the pieces which lie across the very tenuous line dividing folk song from popular art song and testify to the increasingly heavy influence of the latter on the former.

The dominant tunes of our tradition emerge in this collection as in all others consisting of Anglo-American material. The *Lord Randal* tune, always better represented than all others, is on p. 33 (usual version to its text of the *Wife of Usher's Well*—is this version Anglo-Irish?); 72, 74 to *The Banks of Claudie* and *Fair Fanny Moore*. This particular version is apparently the oldest recorded, having been detected on the Continent in late medieval sources by George Pullen Jackson. It has been carried all over the country sung to *The Texas Ranger*. The *Lord Randal* melody is likewise represented on p. 93 (*Lovely Jamie*, a hexatonic set also recorded to this song by Randolph and Barry); 98 (*Young Charlotte*, and also widely known in the South to *The Drunkard's Doom*); 103 (*Little Mohee* in the infrequently printed full form of this version of the tune); 108 (*Joe Bowers*); 123 (*Sam Bass*—usual tune); 126 (*Henry Green*); 162 (*Some say I drink whiskey*); 178 (*Old Smokey*, usual air); 194 (*Bonnie Blue Eyes*); 226, 274 (*Brother Green*—usual air); 282 (*Orphan Girl*—usual air); 286.

The *Bailiff's Daughter* air appears on pp. 35 (exceptionally set to Child No. 4); 62 (*Edward*); 196 (*Thyme and Rue*); 220 (*Young Man Who Wouldn't Hoe Corn*—this is the common *Hind Horn* version of the air). A solitary set of the *Lazarus* air—the one widely sung in the South to *Charley's Sweet*—occurs on p. 253 to *Hunting the*

Wren. Sets of the *Todlen Hame* tune are on pp. 235, 278. The *Butcher-Bateman* air is on pp. 83, 89, 136, in all cases set to pieces with which its versions are commonly associated. In fact, the entire book illustrates the principle that certain versions of certain well-known tunes can generally be found associated with texts of certain widespread songs—that is, it shows once again the tenacious melody-text-association aspect of our folk song. I must turn, however, to some more unusual features of this regional collection.

On p. 37, *Fair Sally* (counterpart to *The Brown Girl*) goes to the old English *Blind Beggar of Bethnal Green* air. I suggest that the phrase “my young Jew” about which Mr. Owens comments may be a corruption of “my own jewel,” a common formula, appropriate here. On p. 39, the tune to *Lord Thomas and Fair Eleanor*, a common southern tune-set, is rather puzzling. It may illustrate the fusion of two well-known melodies in our tradition, as it looks like a mixture of certain common forms of the *Lord Randal* and *Bailiff's Daughter* airs. On p. 44 is a tune to *Young Hunting* that Sharp also found in the Carolina country, and I recovered in West Virginia. This air is especially interesting, as it seems to be a version of the old, familiar *Bailiff's Daughter* tune which was first lengthened (“built up”) by repetition of some of its phrasal material, then worn down again to the shape it has in Owens and Sharp. *The Maid Freed from the Gallows*, p. 46, goes to a hymn tune appearing in shapenote books of the South, and here worn down to its second half.

The common “shoe the foot” stanzas go on p. 59 to a truncated set of Foster's *Uncle Ned* tune. Mr. Owens insists that these lines are a fragment of *The Lass of Roch Royal*. As well insist that the lines “go saddle to me the milk-white steed,” etc., are a fragment of any one of the many songs in which they may be found. *Our Goodman*, p. 65, goes to *It ain't gonna rain no mo'*; and *The Drummer Boy of Waterloo*, p. 77, is set to a worn-down form of the old shapenote hymn tune generally set to the words “Come O thou traveler unknown / Whom still I hold but cannot see.” This is also the tune with the text of *Wicked Polly*, p. 110. *The Green Bed*, p. 85, goes not to its usual southern tune, but to a worn-down set of *Rosin the Beau*, an air that appears elsewhere in this collection too (e.g. p. 120).

The Jealous Lover, p. 101, is joined to a worn-down set of *I'll Be All Smiles Tonight*, and *The Sherman Cyclone*, p. 129, goes to *Stand up, Stand up for Jesus*. Other exceptional tune-settings are pp. 211 (*Seventeen Come Sunday* to *The Girl I Left Behind Me*), 208 (*Wife of Kelso*, to the tune ordinarily joined in the South to *Jack Munro* or

Jackaro). The air to *Love it is a Folly* sounds like a piece of 17th century British music; and I am unable to identify the peculiar and pleasing melody of *Po' Boy*, p. 180.

Finally, a couple of examples of how the instrumental folk-tune repertory impinges on the vocal: *Pretty Little Pink*, p. 198, goes to *Yankee Doodle*, and the airs on pp. 247 and 266 have long been well known as fiddlers' and fifers' tunes—the former, in fact, may possibly be one of the old clan marches of Ireland and Scotland. Altogether, this is a mixed and interesting collection, embodying much evidence on how a living tradition keeps on being shaped and developed by its practisers.

Pennsylvania State College
State College, Pennsylvania

Samuel P. Bayard

Henry Gross and His Divining Rod. Kenneth Roberts. (New York: Doubleday & Company, 1951). 310 pp.*

Few indeed are the folklorists who have not devoted some thought and possibly some study to "dowsers" or "water witches" as they are better known in the Midwest, and their seemingly unbelievable accomplishments in locating underground water or minerals. There are two opinions regarding these men (or women): that they are the possessors of an uncanny ability that passes human understanding; or that they are the biggest of fakers and the rankest of impostors, plying a successful trade at the expense of the gullible. Both sides agree that the number of "dowsers" is legion and that they have been in existence both in Europe and America for a long time.

Kenneth Roberts, a distinguished novelist, in his latest book studies in detail the work of Henry Gross, a native of Maine and a successful "dowser." Mr. Roberts ponders Mr. Gross's many successful attempts to locate underground veins of water. Many of Mr. Gross's accomplishments are on the uncanny side, such as his locating on the maps highly productive wells in Bermuda while he himself was in Maine. This is all the more startling when you consider that wells of fresh water were virtually non-existent in the Island. Mr. Roberts points out that several scientists of national repute admit that Mr. Gross may possess an ability that they do not understand but one that gets results where discovering veins of waters is concerned. Other scientists, especially geologists, consider Mr. Gross just one more imposter.

* For an interesting reply to Mr. Roberts' book see, "Dowsing Is Nonsense", by Thomas M. Riddick, in *Harper's Magazine* for July, 1951. H. H.

Included in this book are excerpts from the works of distinguished scientists, as well as letters from believers and skeptics. The book is informative and deserves the attention of both sides, even though the readers will probably not change their original convictions after reading it. Mr. Roberts thinks that the ability to detect underground water or mineral deposits is due to a phenomenon of extrasensory perception not yet understood, but worthy of serious study. Many others share this belief with him.

Miami University
Oxford, Ohio

Wm. Marion Miller

Winnebago Hero Cycles: A Study In Aboriginal Literature. Paul Radin. (Indiana University Publications in Anthropology and Linguistics, *Memoir 1*. Baltimore: Waverly Press, Inc., 1948). iv + 168 pp.

The Culture of the Winnebago: As Described by Themselves. Paul Radin. (Special Publications of Bollingen Foundation, No. 1; also issued as *Memoir 2* of the *International Journal of American Linguistics*. Baltimore: Waverly Press, Inc., 1949). iv + 119 pp.

The Origin Myth of the Medicine Rite: Three Versions. The Historical Origins of the Medicine Rite. Paul Radin. (Indiana University Publications in Anthropology and Linguistics, *Memoir 3*; also issued as *Special Publications of Bollingen Foundation*, No. 2. Baltimore: Waverly Press, Inc., 1950). vi + 78 pp.

With these three monographs Dr. Radin has materially aided students of native American oral literature, religion and philosophy by conveniently bringing together in one series a body of folklore which is representative of the content and literary style of the Winnebago. The second and third monographs apparently are the first installments of a projected series of "texts relating to religious beliefs, speculation and ritualism and which represent the types of literary style found among the Winnebago (Preface, *Memoir 2*)."

All the included narratives were obtained in the original and, along with the texts presented, were collected between 1908 and 1913 during the course of field study. Few of the folktales are entirely new since they have been published on previous occasions in various forms. However, the texts, translations, notes and commentaries offer new source material and insights for the study of Winnebago culture.

Winnebago Hero Cycles includes, along with critical notes, a general theoretical introduction and new translations of the Trickster,

Hare, Red Horn and Twin cycles. While primarily interested in the meaning and function of mythology and its literary style among the Winnebago, Dr. Radin reiterates in somewhat fuller form than in the past his theoretical position regarding the "larger significance (of mythology) for the history of human thought and phantasy (p. 1)." Dr. Radin believes that many American anthropologists in rejecting the interpretations of the psychoanalysts as to the origins of myths, on the grounds that elementary ideas or basic forms of thought are unknowable, but at the same time accepting "the psychic unity of mankind" which is also "unknowable and not subject to investigation—have placed themselves in an unfortunate and vulnerable position from which they must somehow now try to extricate themselves (p. 7)." Here the suggestions thrown out and the new lines of inquiry initiated by Freud, Jung, and their followers ought to be utilized in so far as possible. As an example of the fruitfulness of such an approach Dr. Radin has summarized briefly certain aspects of the four Winnebago cycles cited above. To quote: "These four cycles, within limits, lend themselves to a definite temporal sequence. The first, symbolized by Trickster, represents what might well be identified with the undifferentiated libido; the second, symbolized by Hare, the partially and imperfectly differentiated libido; the third, symbolized by Red Horn, the well differentiated libido and the fourth, symbolized by the Twins, the integrated libido (p. 8)." These four periods are termed the primordial, the primitive, the Olympian, and the Promethean. From the earliest stage we trace progressively within the cycles the conquest for man of his environment and the forces of evil and the increasing individuation of man. Dr. Radin is impressed by the fact that the above grouping fits the mythology of a number of widely separated peoples over the world. The question arises: "How are we to explain both the general similarities as well as the specific contents of these cycles (p. 9)." Whether the result of diffusion or independent origin, the answer to such a question lies in an examination of the contents of these myth cycles from the standpoint of their meaning and function among the particular peoples concerned; and, here, we are introduced specifically to the meaning and function of four myth cycles for the Winnebago, and their literary form. However, Dr. Radin rejects the basic assumption of psychoanalysts that preliterate man belongs to an archaic stratum of psychic evolution and is essentially subjectivistic. Rather, the significance of these cycles for psychologists and psychoanalysts lies in the awareness among the Winnebago of such problems as individuation and integration of personality

and that they have also attempted to construct a sequence showing the evolution of both.

The Culture of the Winnebago consists of a general methodological introduction and texts, translations and explanatory notes of the following four tales: The Two Friends Who Became Reincarnated, The Man Who Brought His Wife Back From Spiritland, The Journey of the Ghost to Spiritland and How an Orphan Restored the Chief's Daughter to Life. Dr. Radin rightly stresses the necessity of ethnologists being prepared to record in the original many aspects of a native culture, particularly those which refer to religion, ritualism, literature and philosophical speculation. Furthermore, without a clear understanding of the structure of a language and its vocabulary fieldworkers cannot hope to achieve any degree of authenticity in the control and interpretation of their records. In the section on method of obtaining texts and their reliability one gains a number of valuable insights from Dr. Radin's personal experiences. Direct dictation, recording by the Indians themselves in a syllabary adopted from the Sauk and Fox and recording on phonograph records were employed. Dr. Radin concludes: "All three methods can be used, all are equally valid, all can furnish us with accurate and authentic material for the study of the different genre and different literary styles encountered in a tribe, provided an ethnologist possesses adequate knowledge and is properly critical. None of them, however, can ever take the place of a complete command of the language by the ethnologist (p. 5)." The student should be aware that, since the texts are not intended primarily for linguists, the transcriptions, are not strictly phonemic.

The three texts and translations of *The Origin Myth of the Medicine Rite* and the one of *The Historical Origins of the Medicine Rite* contained in the third monograph are to be followed in Dr. Radin's next installment by a detailed analysis and commentary.

Stanford University
Stanford, California.

Bert A. Gerow

Årets Åring: The Year's Crop. Albert Eskerod. (Stockholm: Nordiska Museets Handlingar, No. 26, 1947). 381 pp. (Swedish, with an English summary.)

The author of this book undertakes a crusade against Wilhelm Mannhardt's "Spirits of Vegetation," or James Frazer's "Spirits of the Corn," flatly denying that such beliefs have existed among various peoples in connection with the harvest customs or Christmas-tide. All

kinds of beliefs and practices formerly interpreted as part of a fertility cult and as the results of a belief in spirits of fertility are interpreted by the author either as a prank, a coincidence, or a joke of the merry people at the time of a celebration. According to the author, everything depends on the working techniques and the social milieu. There is no place for associative thinking among the common people: they are not superstitious; they are rather rationalistic and highly materialistic fellows. It happens, however, that sometimes they are "spontaneously" acting in a way that seems like nonsense to a rationalist. It is not necessary, however, to search for any belief in the supernatural in such a fact: everything can be explained as a "function" of working techniques, as a manifestation of empirical knowledge, or as something depending upon milieu, etc. This, at any rate, is my impression of the author's theories.

If the author were right, the folklorists of today would have very little to do because there would be no folklore or mythology at all. There is, on the other hand, Mr. Eskeröd's book, where several hundred pages are filled with elaborated folk beliefs and customs. Who will believe that all these were created by people just for fun, just as a prank in the midst of their merrymaking?

I wonder how the author would explain two of the following Lettish folksongs, keeping in mind that according to his rationalistic theory a certain Yumis had never existed as a spirit of vegetation among the Letts:

Where have you been sleeping, Yumis,
The whole long winter through?
- - In the middle of the meadow
Underneath a small gray stone.

Barons, No. 28543.

All day long they followed Yumis,
Hither, thither, through the field.
Now they've caught him, now they've captured
Yumis at the border of the field.

Barons, No. 28558

(Translation from *The Daina* by U. Katzenelenbogen, Chicago, 1935, p. 142.)

If we had the second song only, Mr. Eskeröd probably could have some success in persuading one that something like that is merely a prank "in order to express the workers' gladness at having finished their work" (p. 362.) The first song, however, clearly proves that such songs are something more than a prank. (See also *ARV*, 5, 1949, pp. 140-142.)

Mr. Eskeröd is not the first Knight to undertake a fierce attack against the spirits of Vegetation. Lutz Mackensen, in 1933, raised the question: Were the so-called spirits of the corn not merely metaphors for the corn? And now Mr. Eskeröd eagerly follows his steps even further. It is true that both Mannhardt and Frazer—and even more their numerous followers—sometimes carried their explanations too far and found demons or spirits of vegetation everywhere in abundance. Mr. Eskeröd unfortunately was lured to another extreme, and his rationalistic theory is far less convincing than Mannhardt's. The truth probably lies somewhere in the middle.

Indiana University
Bloomington, Indiana

Jonas Balys

Notes, News, and Queries

A TREASURY OF LITHUANIAN FOLKLORE. Dr. Jonas Balys, Indiana University, is starting to publish a new folklore series: *A Treasury of Lithuanian Folklore*. The series will give unpublished folklore material collected in Lithuania proper and among the American Lithuanians. The *Treasury* will not confine itself to collections, however, for studies on and about Lithuanian materials will be published as well.

The first issue which is now in print has the title *Folk Magic and Folk Medicine* and it gives 575 magic incantations and charms in the original language. The second issue, *Ghosts and Men*, will give 166 legends about dead men with a motif-index in English. The pre-publication price for both issues is \$2. Other issues will follow.

TEXAS FOLKLORE SOCIETY. The Texas Folklore Society whose president is now Professor Haldeen Braddy of Texas Western College will hold its annual meeting in 1952 at Eastertime in conjunction with the New Mexico Folklore Society. The meeting will be held in El Paso, Texas, and both societies extend their invitation to folklorists all over the United States to attend the meeting.

THE OHIO FOLKLORE SOCIETY. The Ohio Folklore Society held its second annual meeting at the Ohio State Museum, Columbus, Ohio, on April 7, 1951. The meeting, called in conjunction with the Ohio College Association, was attended by about 100 people. The following papers were read: "Folklore and the Literature to Come," by Paul Bennett, Denison University; "Some Munchhausen Snake Tales," by Horace P. Beck, Temple University; and "Traditional Folk Songs of

Ohio," by Harry L. Ridenour, Baldwin-Wallace College. At the luncheon following, David Crook of Denison University sang a program of "Folk Songs Today."

The chief item of business was the election of new officers. Harry L. Ridenour was named president to succeed Francis L. Utley; John Ball was named vice-president; and T. P. Coffin was re-named secretary-treasurer and regional representative of *MIDWEST FOLKLORE*.

THE MICHIGAN FOLKLORE SOCIETY. The annual meeting of the Society was held in conjunction with that of the Michigan Academy of Science, Arts, and Letters at Michigan State College, on Saturday, March 24. The following program was arranged for the society by Prof. Thelma James of Wayne, who presided.

Morning Session: 9:30 o'clock

Music Room, Union Building

1. Welcome by the President.
2. The Lore and Mores of the Michigan Cornish. William Mitchell Trevarrow, Detroit Institute of Technology.
3. A Cycle of Finnish Wizard Tales from the Upper Peninsula. Aili Johnson, Utica.
4. Lumberjack Tales in Dialect. George H. Hedquist, Detroit.
5. Critical Comment on Sokolov's *Russian Folklore*, William Rudy, Wayne University.
6. Analysis of Volume II of the *Standard Dictionary of Folklore*. Branford P. Millar, Michigan State College.

12:30 o'clock

Luncheon, Room 22, Union Building

Ozark Folksongs, John and Carolyn Amneus, Ann Arbor

Afternoon Session: 2 o'clock

Music Room, Union Building

Business meeting and election of officers

Present officers retained for another year.

1. Italian Popular Music and English Broadside Ballads. John Ward, Michigan State College.
2. The Voice of the Coyote. Mate Graye Hunt, Western Michigan College of Education.
3. Early Negro Minstrel Dances. Hans Nathan, Michigan State College.
4. Amerindian Sky Dances. Performed by Gertrude Kurath (Tula), Ann Arbor.

At the business meeting the present officers were re-elected for another year: President, Branford P. Millar, Michigan State College; Vice-president, Stuart A. Gallacher, Michigan State College; Secretary, Grace Engel, Detroit; Treasurer, Gertrude Kurath, Ann Arbor. Richard M. Dorson, Michigan State College, was elected as regional editor for the state on the board of *Midwest Folklore*, for a term of 3 years.

The Society expressed its interest in the AFS committee on folklore for children and young people, and moved to encourage its continued activity and to explore possible means of supporting the publication of the bibliography compiled by Eloise Ramsey and Dorothy Howard. The Society also committed itself to assist in the editing and publication of a bibliography of Michigan folklore compiled by Gladys Blakely of Saginaw.

The Society also planned to circularize its members to solicit information about the special folklore interests, collections, etc. of each member, to compile this information and distribute it to the members in order to facilitate mutual assistance in special projects.

It is hoped that a fall weekend meeting may be arranged. At this time a clinic on the folktale is envisaged, and it may also be possible to develop a program of interest to secondary school teachers who are attempting to build up teaching materials.

DEPOSITORIES OF REGIONAL MUSIC. The Midwest Chapter of the Music Library Association has completed negotiations with at least one major library in each state of our area by which each library has agreed to serve as a depository for indigenous music including, of course, folk music. A chairman has been appointed in every instance to coordinate depository concerns. The purpose of the project is to centralize information and archival resources at state levels, thus supplementing the work of the Music Division of the Library of Congress and providing more accessible and complete materials for local scholars. The success of the project, especially as it concerns folk music, will depend greatly upon the cooperation of Midwest collectors, since most depository chairmen are librarians first of all and not specialists in folklore. Collectors are consequently urged to cooperate not only in the building up of depository archives but in extending advice and counsel as to methods of procedure.

Depositories have been established at the University of Illinois (Music Library), Indiana State Library, University of Iowa, Kansas State Historical Society, Wayne University (for ethnic folk music of the Detroit area), University of Michigan (Music Library), University of Minnesota, State Historical Society of Missouri, University of Nebraska, North Dakota State Library Commission, Ohioana Library Association, Friends of the Middle Border (Mitchell, South Dakota), and the University of Wisconsin (Music Library).

Full information concerning the project, including names and addresses of depository chairmen, may be obtained by writing to Professor Allen P. Britton, School of Music, University of Michigan, Ann Arbor.

AMERICAN STUDIES ASSOCIATION. To make plans for encouraging the study of American civilization, the sponsoring committee of the new American Studies Association held its first meeting on March 22 in the Woodrow Wilson Room of the Library of Congress. The committee adopted a constitution stating the most important ways in which the Association hopes to achieve its general aim. They are by "... the improvement of communication across those disciplines which deal with phases of American civilization" and "by the fostering of interdisciplinary research and of courses and programs in American Civilization."

According to the constitution now adopted, membership in the American Studies Association will be open to individuals, organizations, and institutions. Professor Carl Bode of the University of Maryland would be interested in hearing from anyone who wishes to be put on the Association's mailing list and who would like to help in the establishing of the society.

Midwest Folklore

Subscriptions and Editorial Information

Annual subscriptions to *MIDWEST FOLKLORE* are \$3.00 to libraries, schools, and individuals not members of cooperating regional folklore societies; members of cooperating regional societies may subscribe to *MIDWEST FOLKLORE* for \$2.50 if their subscriptions are made through the treasurers of their respective societies. Single copies may be obtained for \$1.00. Correspondence regarding subscriptions and business matters should be directed to the Business Manager, Professor Jonas Balys, Library, Room 41, Indiana University, Bloomington, Indiana.

Articles for publication should be submitted to the appropriate Regional Editor or directly to the Editor, W. Edson Richmond, Department of English, Indiana University, Bloomington, Indiana. Books for review should be sent to the Review Editor, Herbert Halpert, Department of Languages and Literature, Murray State College, Murray, Kentucky. Offprints of articles and references intended for mention in the "Annual Bibliography of Midwestern Folklore" should be sent to Richard Dorson, Department of History, Michigan State College, East Lansing, Michigan.

Manuscripts submitted for publication should be typed double-spaced on 8½ x 11 paper; footnotes should be typed double-spaced with a triple space between each note at the end of the article. Titles of books and journals should be italicized; titles of articles, chapters of books, poems, reports, etc., should be placed in quotation marks. A style sheet is available on request.